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# SPECTATOR-JOURNAL

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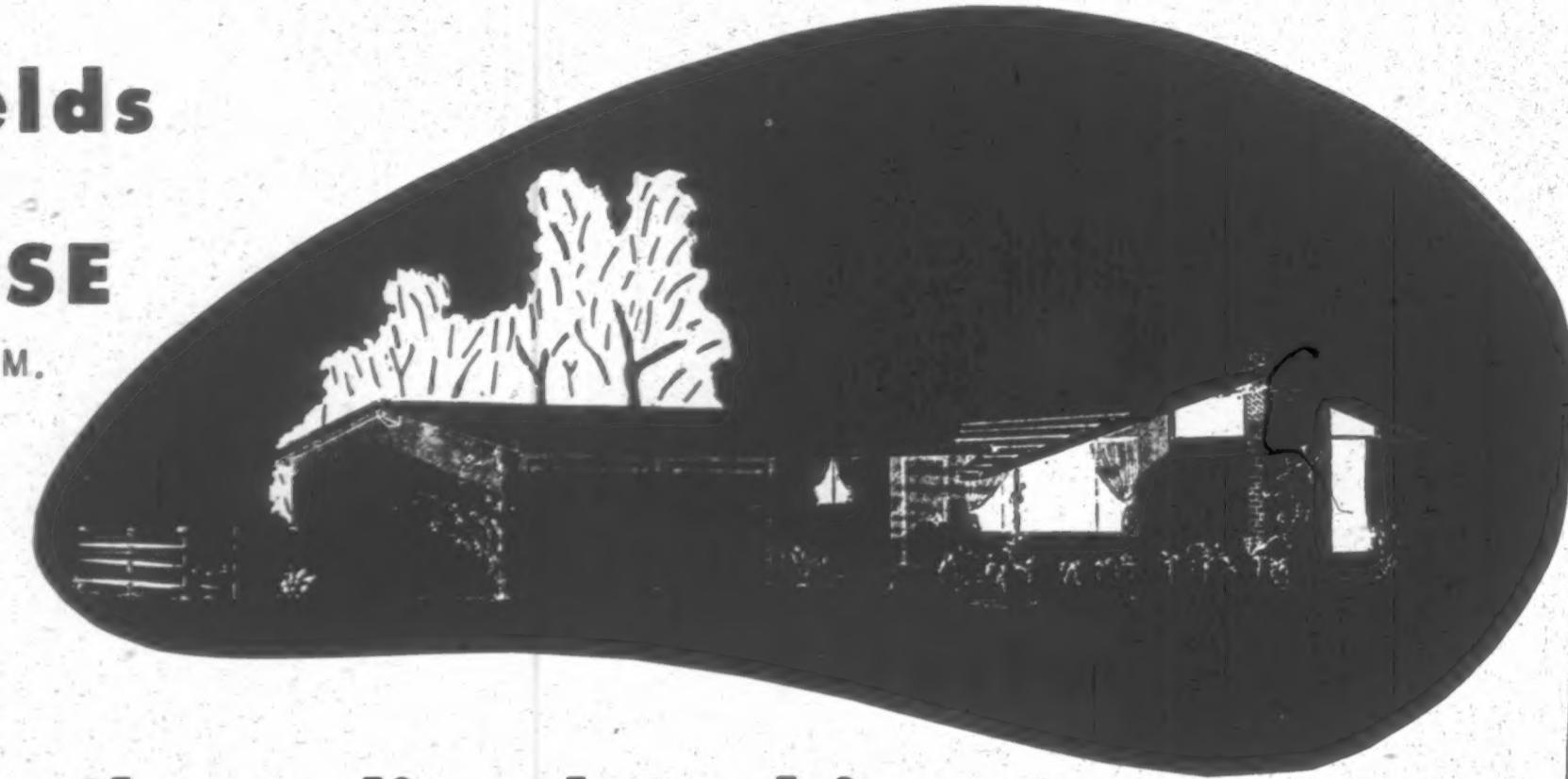


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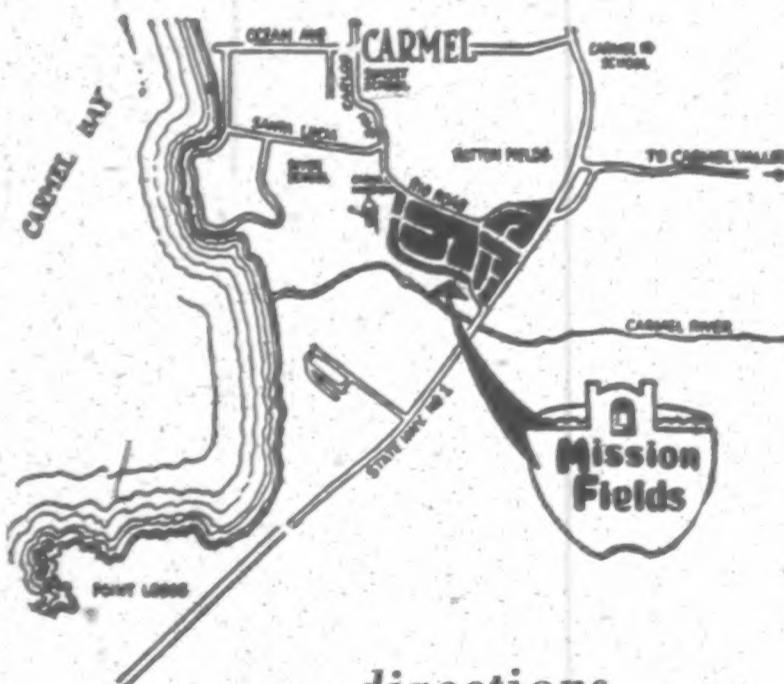
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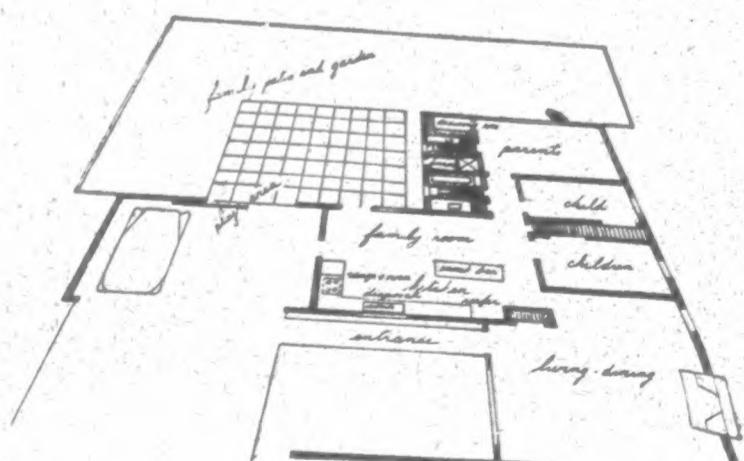
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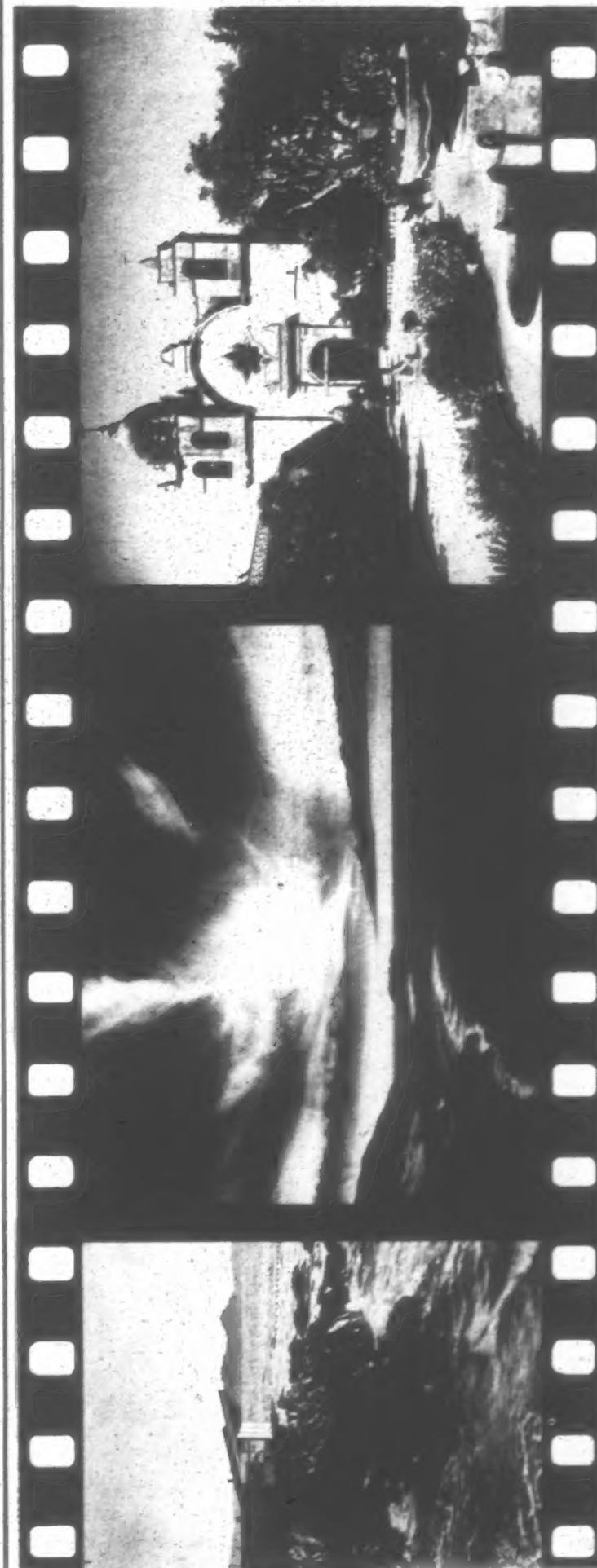
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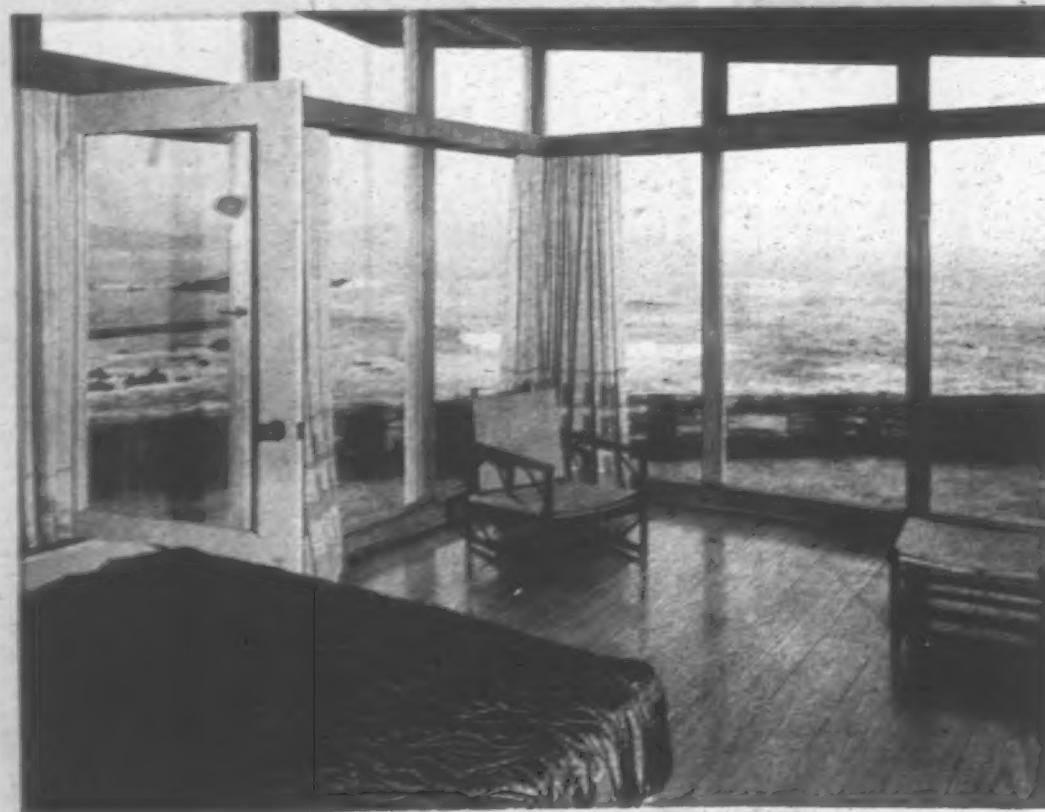
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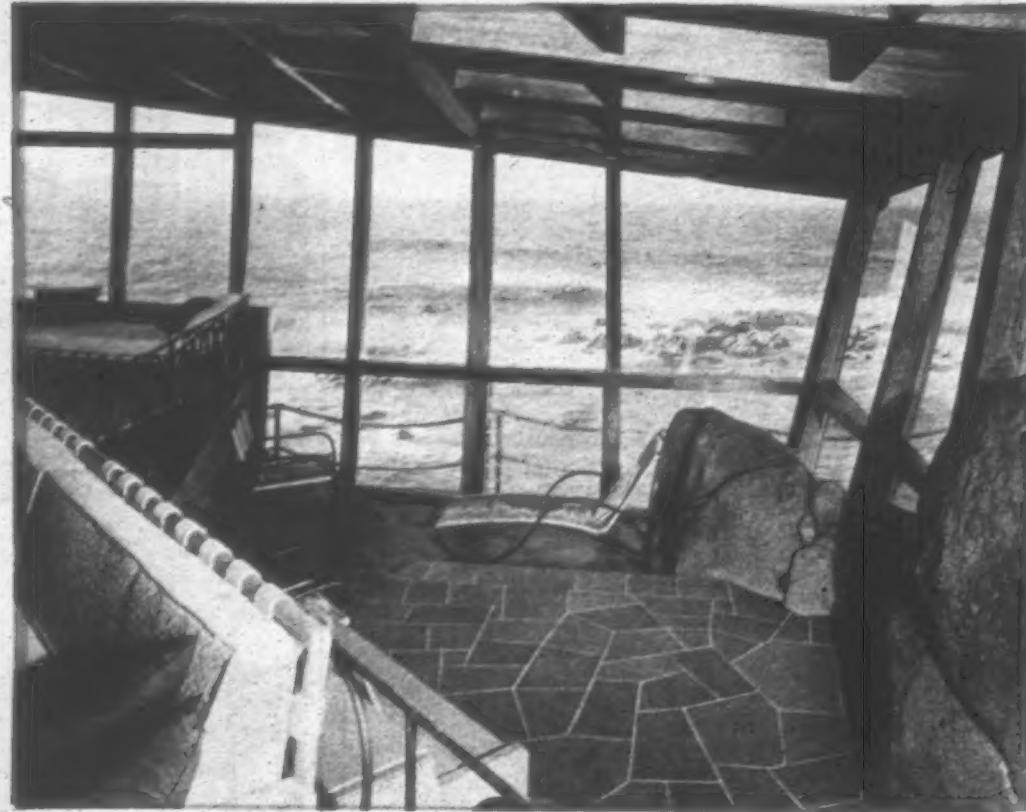
One of the most beautiful homes in the world with a breath taking view extending from Point Lobos to Stillwater Cove of Pebble Beach. This one year old home has a 289-foot ocean frontage on a coast line famed as one of the finest spectacular scenic locations ever viewed.

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Master bedroom has a sweeping view of Point Lobos



A portion of the spacious living room.

# Mr. Spectator

**SALINAS AIRPORT FLIGHT**—It seems to us that the people of the Salinas Valley Area have a right to be extremely indignant with United Air Lines.

The airline has filed a request with the United States Civil Aeronautics Board to kill its Salinas airlines service.

This service, which has amounted to two ill-timed morning flights a day—one South, one North—is the only air link for a population in excess of 70,000 with the rest of the country.

The Monterey Airport is some 18 miles from downtown Salinas. It now has 14 passenger flights a day for a population of comparable size.

United Air Lines seems to be following the popular vogue of the transportation industry of crying about lack of business without doing anything about their service.

The Air Line we feel is short-sighted about the future. The fast growing Salinas area with its industrial potential, will call for greater passenger and freight air service in the future.

Also, the continued development of the Salinas Airport is important to the Monterey Peninsula. Many times when bad weather fogs in this area the Salinas Airport is open.

The people of the Monterey Peninsula, who recently fought United Air Line's battle with the CAB to help the line re-establish here, should lend a hand to their neighbors. Let's retain the air-age all over this county.

**AMERICA'S AMBASSADORS** — To crack the income tax problem and expenses Hollywood has been roaming the globe lately. In the fight for better international relations Hollywood has not shown itself to be the "maturing" Hollywood talked about.

Lana Turner, as the heroine of "The Rains of Ranchipur" on her way out of India quipped "I don't give a damn." This sentence sums up the attitude of 20th Century-Fox to India in

this film, and why India refused permission for the film's shooting.

It's not a first for 20th Century-Fox. After the "House of Bamboo" came out the Japanese revulsion to inaccuracies of culture were so great that the star, Shirley Yamaguchi, had to publish an open letter apologizing to her countrymen for having acted in the film.

## WHO MADE THE DEAL LUCILE?

There has been some talk about a deal in local politics. It goes like this. The Democrats and Republicans got together and agreed that Democrat State Senator Farr should have a free ride or only a token candidate against him.

In exchange Assemblyman Alan Pattee should have a free ride in the primaries, and Congressman Teague would be faced with a sacrificial candidate. In this case, William Stewart, a young Pacific Grove lawyer, with about 2 years residence in the County.

We can't vouch for the validity of the rumor, and have our doubts as to how official it is. This is not the moral of the item.

The primaries as they are shaping up are about as much a political race as if Joe Louis, of old, was going to box Liberace.

The whole matter reflects the lethargy of the American public to participate in politics. Representative Pattee tells me that 19 other members of the State Legislature will be unopposed in the primaries.

The situation is doubly worse for the Democrats. Last election they were howling about the sins of cross-filing. Senator Farr, then a candidate for the State Legislature, made it a major campaign point. Today he has not even shown interest in turning up a candidate again Pattee, not to mention a few inter-party contests.

We don't care so much about who's elected as the preservation of the principle of the American electoral system. A good campaign makes a few voters at least aware of their government.

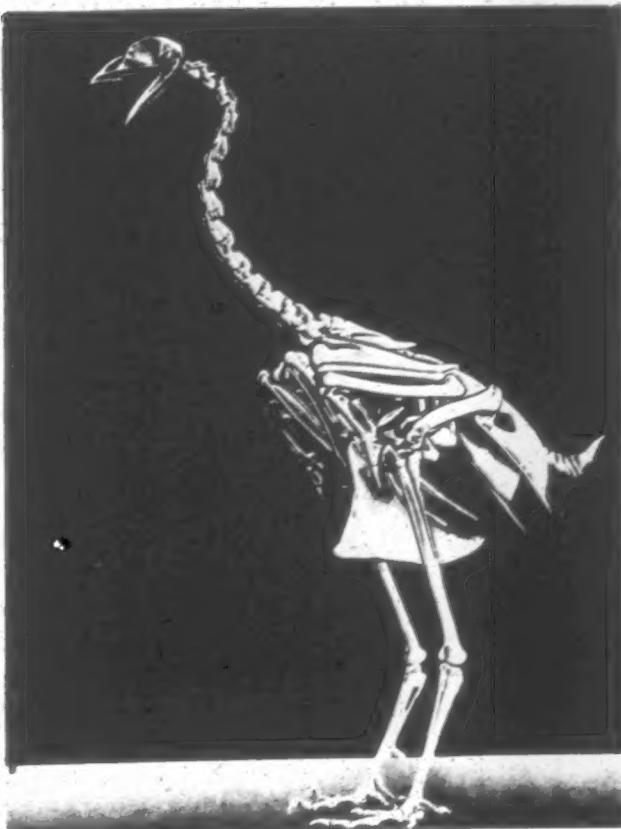
**TEN CENTS WORTH** — Spectator-Journal poet Eric Barker has a new book of poetry coming out this month. Called "Directions in the Sun," it is published by the Botham Book Mart. Merle Armitage designed the book. Forward is by Robinson Jeffers. And Bill Fassett plans an autographing party at his restaurant, Nepenthe, from 4 to 9 P.M. on April 22.

Another Spectator-Journal contributor, Brett Weston, will have a book of his photographs published soon. Armitage is handling the design and promotion.

**SIGNS OF THE TIMES** — Carmel Bank pushed over the 10 million bucks point in deposits this month for a new record. Carmel Highlands Inn has hired top-flight manager Fritz Hartung, to manage the hostelry. Hartung, who years ago handled the Del Monte Lodge, recently put the Burlingame and Wilshire Country Clubs on the map.

And since space will only allow one more item, here's a prize crack of the month. Carmel Artist Don Teague asked one of his teen-age daughters how the beach was today.

"Fine," she said, "there were a million men."



"I TELL YOU, Anne, those tax boys haven't left me a thing."

# Littler Designer Collection



by  
Oleg Cassini

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# MERMAID ON LOBOS

Photos by Don Ornitz



## EDITOR'S NOTE:

We have always thought that Point Lobos, (Spanish for "the home of wolves") was a fine place to do a picture story of a ballet dancer photographed against its weird, wonderful and ever-contrasting scenery.

So, this month we enlisted Gail Maitre, a pretty sophomore from Dominican College, San Raphael, whose home is in Pacific Grove. We then assigned Photographer Don Ornitz to handle the camera. Ornitz, by the way, shoots a lot of pictures of

(Continued next page)

Out of the sea...





pretty girls in Hollywood, along with working on picture story assignments for magazines, such as Life, Ladies Home Journal and Pageant.

If you like the world of pretend, the story line of this Spectator-Journal photo production goes something like this:

One day a mermaid came out of the sea to sun, dance and bathe amongst the wilds of Point Lobos. She dances on the beach, and, then on the next page she is off to play in the Cypress trees. On page three she climbs down the cliffs for a rock pool bath. On page four she returns to the sea.





...down the cliff for pool bathing

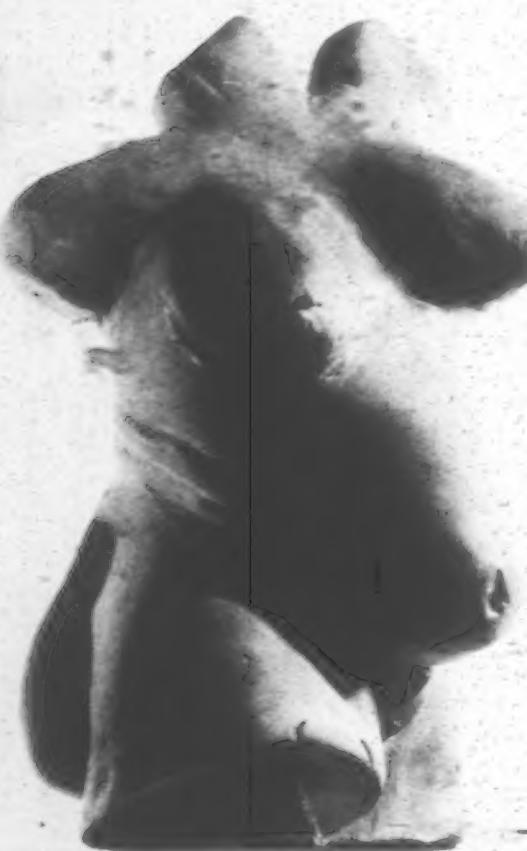


**...back to the sea.**





"The chap who did this is an unhappy, upset guy. He also may have a phobia. I would say that he is afraid of women. Note the grasping nails and the spider symbolizing female. He thinks of himself as a giving person who gets the raw end of the deal."



"This male student has a preoccupation with pregnancy. It could be a throwback to his mother's pregnancy. I once had an artist as a patient, who drew similarly to this picture. It was later discovered that his father hit his mother with a bat in her stomach, when she was with child.

This individual is repressed, a possible neurotic person. He tends toward introversion."

"This male student is very much concerned with the intellect. He is also quite concerned with the impression he is making on people no matter what he does."

## *Psychoanalyzing People from their art forms*

Can you psycho-analyze people from their art work?

The Spectator-Journal has had a leading local psychologist interpret the clay sculptures of a class of photographers and artists?

Edward Kaminski is one of the country's foremost instructors of creative lighting and composition. He teaches at the Art Center School of Photography and Art, Los Angeles, and at the University of California at Los Angeles.

After his students have had a semester of work, he hands them some modeling clay and tells them to make anything they want.

"Just be imaginative," he says, "turn out anything that comes to your mind."

From their work he learns about his students' potentialities, weakness and strength whether they are bold or too meticulous, their inherent understanding of composition and lighting. Also, he is able to learn a lot about their personalities.

Recently photographer Wynn Bullock took pictures of the work of a class made up of both photographers and art students.

Most were in the age group of 18 to 30. None had any previous experience in sculpturing in clay.

The pictures were then taken by the Spectator-Journal to a leading local psychologist to see what could be deduced about their personalities.

Below each picture are his interpretations.



"This man is a depressive person. He is a pretender. He doesn't like to show his true side to people, likes to hide behind a mask. A sensitive person, he undoubtedly is an introvert."





"These two are probably the two most interesting members of the class. They are definitely outgoing and sure of themselves. They could be psychopaths. Both are self centered and have a narcissus complex. They lack warmth for other people. The one who created the spiral is the most ambitious. He is the type of person who will over-extend himself in his ambitions, and is in danger of losing everything."



"Student who sculptured duck is defensive and not very creative."



"This flower by a girl shows a sensitive person. She is interested in the finer things in life, has a warmth for people and is fairly well adjusted. Large stamen in flower could mean that she has a sex problem. She also shows a tendency toward introversion."

Briley Murphy --

# Fact or Blarney?

by John F. Allen

It is seldom safe to call a man a liar, a cheat or a fool until you have measured his muscle against your own, or your relative speeds over a measured course. This much I have deduced over the years, out of respect for the law of libel and as the possessor of a glass jaw. But, as a practicing writer and coward, I long ago discovered the value of the hired Hessian—in this case some quotable ancient authors.

And so to Thomas Paine.

"... is it," he asks, "more probable that nature should go out of her course, or that a man should tell a lie?"

I call also for help upon David Hume, the dour Scottish philosopher, who says in "An Enquiry Concerning Human Understanding":

"... no testimony is sufficient to establish a miracle, unless the testimony be of such a kind that its falsehood would be more miraculous than the fact which it endeavors to establish ... the knavery and folly of men are such common phenomena that I would rather believe the most extraordinary events to arise from their concurrence than admit of so signal a violation of the laws of nature."

Which is my way of rushing, headlong and fearless, into a discussion of a dreamy little affair called "The Search for Briley Murphy," by Morey Bernstein, a book as sprightly and engaging as a tall glass of warm water, as scientific as a ouji board and written with all the subtle style of a religious tract. One would suppose that I didn't like the volume. One would be right. As a relatively well informed scientific amateur, I find it an affront to the intelligence of a moron. As a reader I find it a dreadful bore. And as a writer I find it pure horror that this abortion should become a best-seller while hundreds of its board-bound betters gather dust on the shelves of book stores.

I suppose there is little need to describe the book's contents. There seems to be hardly anyone—literate or illiterate—who hasn't read it, or heard about it, or read excerpts printed in the press. But, just for the record, let's have a look at what this bird Bernstein is trying to do. I accuse him of nothing, you remember; I only let Hume and Paine quote for me the opinion that if an intelligent man is forced to choose between belief in an idea that flies in the face of all rational knowledge and the dishonesty or stupidity of those who propound the idea, he must go along with the latter.

Mr. Bernstein would have us believe that he was a hardened, skeptical businessman, and that he became enamored of hypnotism only after a valiant struggle against overwhelming odds of proof. He studied, too, he says, deeply, and then proceeds to quote from and cite such eminent scientific journals as—"The Reader's Digest," "Time," and the works of J. B. Rhine, the Duke University

"parapsychologist" whose experiments with extrasensory perception have been thoroughly debunked. In fact, not so long ago in "Science," the journal of the American Association for the Advancement of Science, an eminent scientist echoed Hume and Paine stating with devastating clarity that he preferred to consider Rhine a fraud than to believe that telepathy could exist. Mr. Bernstein studied and swallowed whole the tales about a wonderful old faker named Edgar Cayce, who, at the turn of the century, was claiming the ability to diagnose the ailments of anyone, present or absent.

As I read Mr. Bernstein's explanation of hypnotism, telepathy and reincarnation and his complete, uncritical adoption of every facet of all of them, I couldn't help but hope for the sake of his children that someone else is running his business. Somebody's going to sell this baby the Brooklyn Bridge. This lengthy admission of the author's naivety takes up more than half of the book. The rest is a transcription of the damndest conversation you ever heard: a long, repetitive, boring and assinine series of foolish questions and deservedly foolish answers.

The point is, you see, folks, Mr. Bernstein, having gone on a hypnosis kick, got wind of something called "hypnotic age regression," a technique whereby a hypnotist supposedly can take his subject's memory back through the years of childhood—and maybe clear to the underside of the cabbage leaf whence the subject originally came.

But this wasn't enough for Mr. Bernstein. He got himself just one hell of an idea. Having already been sold on the idea of reincarnation (one gets the impression that Mr. Bernstein will believe almost anything he's told or read; he thought, jeez, why not really regress a subject, way back to some former life.)

Think of it. A guy might even run into the floozy Napoleon was dallying with when he ought to have been winning at Waterloo.

So Mr. Bernstein got himself his favorite subject, a neighbor he calls Ruth Simmons — it soon becomes completely explicable why she doesn't want her real name used. She and her salesman husband are described as typical Americans — and the Lord help America. For Mr. Bernstein tell us that they spend all their free time playing bridge, dancing and watching the local baseball team, and assumes that they couldn't have faked any of this, by quoting their proud boast that they own "no encyclopedia or reference books nor even a library card."

Bernstein hypnotises Mrs. Simmons and regresses her way back to where she was—hold on, now, this is where it gets real exciting—a somewhat simple minded Irish girl, name of Briley Murphy, who died in 1864 at the age



PAINTING ENTITLED BRIDEY MURPHY is by Paul Sarkisian, of Los Angeles. It is owned by the Hidden Village Gallery, Monterey.

of 66.

In this and a number of subsequent hypnotic sessions, Briley talks about her life in Ireland and in some state after death, which Mr. Bernstein assumes was purgatory but which sounds dull enough to have been heaven.

If there was really a Briley Murphy who lived in Belfast and Cork, she surely must have been one of history's dullest and dumbest women. She can't recall anything. Of course, the fact that Mr. Bernstein asks questions that couldn't be touched for dullness and lack of imagination even by a fresh journalism graduate may account for some of this.

But the serious truth of the matter is that Briley doesn't reveal a single thing

about Ireland and the life of Nineteenth Century Irish woman that you couldn't pick up from the reading a shoddy Irish historical romance.

And that, I strongly suspect, is just about what happened: Ruth Simmons sometime in her youth read such a novel and either subconsciously or with deliberation (possibly connived in by others) was recalling bits from her memory.

Of three things I'm certain: you can sell anything to Mr. Bernstein; too many people buy and read the wrong books; if there's anything to this reincarnation racket I want next to inhabit the body of an heir to a good sound, tax-free fortune.

The End

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|---------|----------------|-----------------------|----------------|--------|-----------------------|--------|
| 9       | Osca           | William B. David      | Same           | 5498   | Same                  | 5498   |
| 12      | Porsche Spyder | Eldon Beagle          | Same           | 5120   | Same                  | 5120   |
| 16      | MG-Special     | Jack Anderson         | Same           | 5820   | Same                  | 5820   |
| 55      | Porsche Spyder | Samuel Weiss          | Same           | 1498   | John von Neumann      | 3100   |
| 56      | Porsche Spyder | Troy McHenry          | Same           | 1498   | Tom Constant          | 4994   |
| 71      | Porsche Spyder | Arthur Bunker, Jr.    | Same           | 1498   | Robert Louis          | 4660   |
| 75      | Porsche Spyder | W. R. Turner          | Same           | 1498   | Fred Woodward         | 3750   |
| 77      | Porsche        | Michael Marshall      | Same           | 1488   | Dr. C. C. Wilson      | 3442   |
| 104     | Porsche Spyder | John Hudson           | Pete Lovely    | 1498   | John Healey Special   | 3422   |
| 117     | Osca           | Chick Lesson          | Same           | 1490   | John Edgar            | 4344   |
| 118     | Porsche Spyder | Albert Hoskins        | John Kunstle   | 1498   | Jack McAfee           | 4500   |
| 124     | VW Special     | R. E. Kneivel         | Same           | 1488   | Robert G. Gillespie   | 3575   |
| 125     | Porsche Cooper | Pete Lovely           | Same           | 1488   | Same                  | 4500   |
| 140     | MG Special     | Francis Liederer      | Same           | 1488   | Louis Broeo           | 3442   |
| 159     | Lotus          | Dr. William Escherick | Jack Duncan    | 1466   | Jerry Austin          | 3575   |
| 169     | Porsche Spyder | Menagérie Aardvark    | Same           | 1498   | Henry Lindsay         | 3442   |
| 176     | Osca           | Ernie McAfee          | John Porter    | 1498   | Charles Hornburg, Jr. | 3442   |
| 188     | Porsche Spyder | John Edgar            | Same           | 1490   | William Hansen        | 3442   |
| 211     | Porsche Spyder | John von Neumann      | Jack McAfee    | 1496   | Jack Douglas          | 3442   |
|         |                |                       | Richie Ginther | 1499   | William Doheny        | 4412   |

## CLASS B

| Car No. | Marque           | Owner         | Driver | Displ. | Driver          | Displ. |
|---------|------------------|---------------|--------|--------|-----------------|--------|
| 44      | Hagemann Special | John Berneson | Same   | 1452   | Phil Hill       | 3100   |
| 65      | Kurtis           | Bill Murphy   | Same   | 1498   | Bill Pollack    | 4994   |
| 120     | Warren Special   | Fritz Warren  | Same   | 1306   | Same            | 4660   |
| 144     |                  |               |        | 1498   | Same            | 3750   |
| 21      |                  |               |        | 1498   | Same            | 3442   |
| 51      |                  |               |        | 1498   | Jack McAfee     | 3422   |
| 58      |                  |               |        | 1498   | Same            | 4344   |
| 98      |                  |               |        | 1498   | Same            | 4500   |
| 99      |                  |               |        | 1488   | Same            | 3575   |
| 108     |                  |               |        | 1488   | Same            | 4500   |
| 133     |                  |               |        | 1488   | Same            | 3442   |
| 150     |                  |               |        | 1498   | Hans Koelln     | 3575   |
| 170     |                  |               |        | 1498   | Pearce W. Woods | 3442   |
| 213     |                  |               |        | 1490   | Same            | 3494   |
| 254     |                  |               |        | 1496   | Same            | 3442   |
| 276     |                  |               |        | 1499   | Ernie McAfee    | 4412   |

## CLASS D

| Car No. | Marque                | Owner              | Driver           | Displ. | Driver           | Displ. |
|---------|-----------------------|--------------------|------------------|--------|------------------|--------|
| 4       | Aston Martin DB3S     | John von Neumann   | Jack Graham      | 2922   | Same             | 2998   |
| 11      | Ferrari               | Sterling Edwards   | John von Neumann | 2998   | Same             | 2998   |
| 26      | Ferrari               | Mick Marston       | Same             | 2660   | Same             | 2660   |
| 42      | Austin Healey Special | Rod Carew          | Same             | 2922   | Same             | 2922   |
| 54      | Aston Martin DB3S     | Fred Knoop         | Same             | 2660   | Same             | 2660   |
| 54      | Austin Healey 100S    | Jack Tanner        | Same             | 2660   | Dabney Collins   | 2999   |
| 64      | Austin Healey         | Temple Buehl, Jr.  | Same             | 2660   | Bill Friedauer   | 2660   |
| 85      | Austin Healey 100S    | Robert Witte       | Same             | 2660   | George Swift     | 2660   |
| 85      | Austin Healey 100S    | Jim Partington     | Same             | 2660   | Ed Kretz         | 2500   |
| 87      | Austin Healey 100S    | Gene Sweeney       | Same             | 2660   | Same             | 2660   |
| 106     | Austin Healey 100S    | Nick Pastor        | Same             | 2660   | Charles Thompson | 2088   |
| 119     | Austin Healey 100S    | Same               | 2660             | Same   | 2660             | 2660   |
| 131     | Austin Healey 100S    | Triumph-2          | 230              | 231    | Same             | 2660   |
| 131     | Austin Healey 100S    | Morgan             | 230              | 231    | Same             | 2660   |
| 149     | Austin Healey 100S    | Austin Healey 100S | 230              | 231    | Same             | 2660   |

## CLASS G

| Car No. | Marque           | Owner       | Driver | Displ. | Driver                | Displ. |
|---------|------------------|-------------|--------|--------|-----------------------|--------|
| 4       | Jolen Fox        | Harry Bentz | Same   | 1097   | Jack Graham           | 2922   |
| 11      | Reno Racing Team | Same        | 1097   | 11     | John von Neumann      | 2998   |
| 26      | Gary Laughlin    | Same        | 1097   | 11     | Sterling Edwards      | 2998   |
| 42      | Ben Brown        | Same        | 100    | 26     | Austin Healey Special | 2660   |
| 54      | Perry Peron      | Same        | 100    | 26     | Aston Martin DB3S     | 2922   |
| 54      | Temple Buehl     | Same        | 850    | 42     | Austin Healey 100S    | 2660   |
| 64      | Dr. Edward Boyd  | Same        | 1089   | 54     | Austin Healey         | 2660   |
| 85      | R. W. Kastner    | Same        | 1288   | 54     | Jack Tanner           | 2660   |
| 85      | Jack Burbridge   | Same        | 1272   | 64     | Temple Buehl, Jr.     | 2999   |
| 106     | Peter Talbot     | Same        | 1098   | 64     | Austin Healey 100S    | 2660   |
| 119     | Dave Rasmussen   | Chet Holm   | 1090   | 106    | Austin Healey 100S    | 2660   |
| 131     | Same             | 1298        | 1090   | 119    | Austin Healey 100S    | 2660   |
| 131     | Same             | 1298        | 1090   | 119    | Austin Healey 100S    | 2660   |
| 149     | Same             | 1298        | 1090   | 119    | Austin Healey 100S    | 2660   |
| 230     | Same             | 1298        | 1090   | 119    | Austin Healey 100S    | 2660   |

## CLASS H

| Car No. | Marque          | Owner             | Driver | Displ. | Driver                | Displ. |
|---------|-----------------|-------------------|--------|--------|-----------------------|--------|
| 17      | Devin Panhard   | James A. Orr      | Same   | 745    | Same                  | 1987   |
| 18      | Renault         | Vale Wright       | Same   | 747    | Alfa Disco            | 1998   |
| 25      | Young Special   | Dr. John P. Young | Same   | 748    | Rosen Bristol Special | 1998   |
| 35      | Crosley Special | Don Miller        | Same   | 742    | Frazer Nash           | 1971   |
| 53      | Knight Moretti  | Sel Teran         | Same   | 748    | Frazer Nash           | 1995   |
| 70      | Crosley Special | R. K. Holbrook    | Same   | 745    | Porsche               | 1988   |
| 121     | Warren Special  | Fritz Warren      | Same   | 745    | Triumph-3             | 1991   |
| 154     | Crosley Special | Harry Eyerly      | Same   | 736    | MG-TF                 | 1750   |
| 168     | Crosley Special | Peter Van Law     | Same   | 750    | Bob Cole              | 1991   |
| 198     | Crosley Special | Tip Blume         | Same   | 728    | Dr. Karl Brigandt     | 1991   |



Army in retirement --

# Pony

Most men and especially Army men somewhere along their careers have thought of retiring on a ranch.

Few soldiers or even civilians, who have shared this mirage, ever do anything about it.

One exception is Capt. George J. Pullam, who not only settled for a ranch but a Welsh pony ranch in lower Carmel Valley.

Pullam is not going too far afield. For over one-half of his 28 year Army career he was in the cavalry. Since World War II he has been an officer in the Ordnance branch with service in Europe and Korea.

Actually the ranch idea spawned from his last tour of duty at Fort Hamilton. Nearby at Umitella, Oregon, was a 300 head Welsh and Shetland pony ranch.

So a year ago on retirement at the young age of 48, he settled his family on a three acre farm in the valley, built corrals, planted alfalfa, and purchased nine ponies from the Oregon outfit.

Pullam looks at the business as a long time proposition and a family enterprise that should start paying off in about five years.

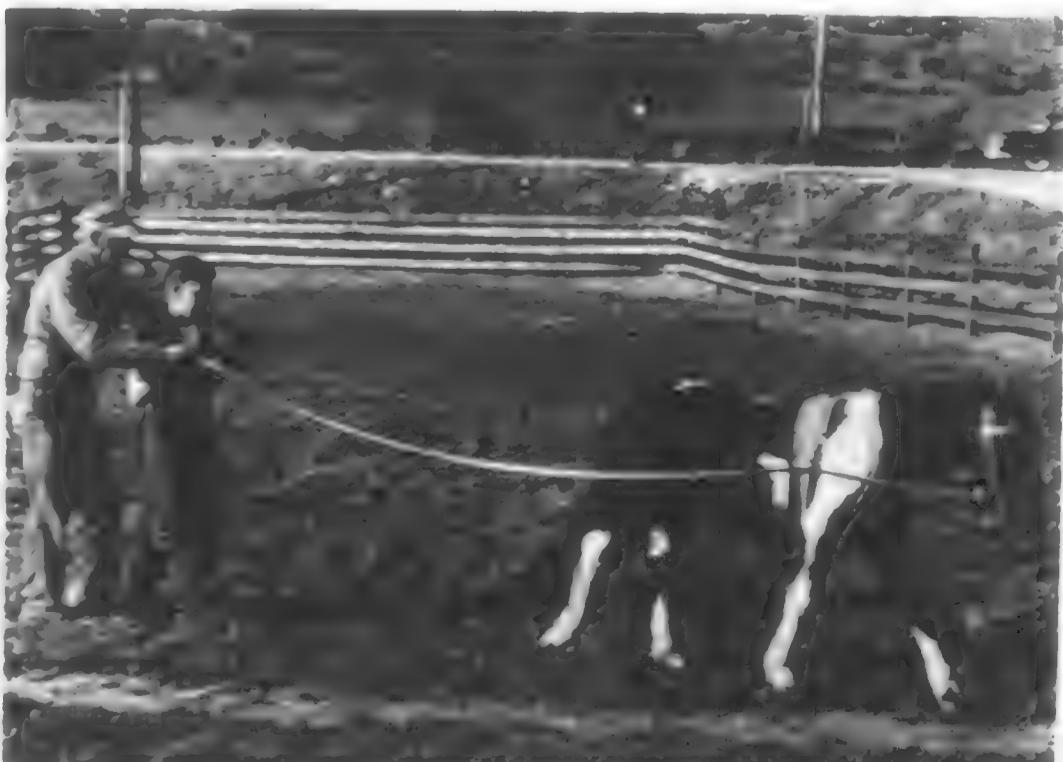
He has a wife, Dorothy, and two children, Ray 12, and Susan, 9, to help feed and train the ponies.

The operation will include a junior riding academy, permission for which was obtained from the County Planning Commission this month. The other phases of the operation will be: breeding stock, breaking horses for riding, and, of course, selling ponies.

The ponies originally cost from \$150 to \$300. His brood includes two mares and a stallion. One of the mares is about to foal.

Pullam will eventually sell a full grown

Photos by Don Ornitz



# Wranglers



pony for as much as \$500. Younger ponies, depending on stock and how thoroughly they are broken to the saddle, will run from this figure down to \$200.

Welsh ponies are noted for being tough critters. More intelligent than horses, they don't like to be broken. Pullam, however, claims they are not too difficult to train.

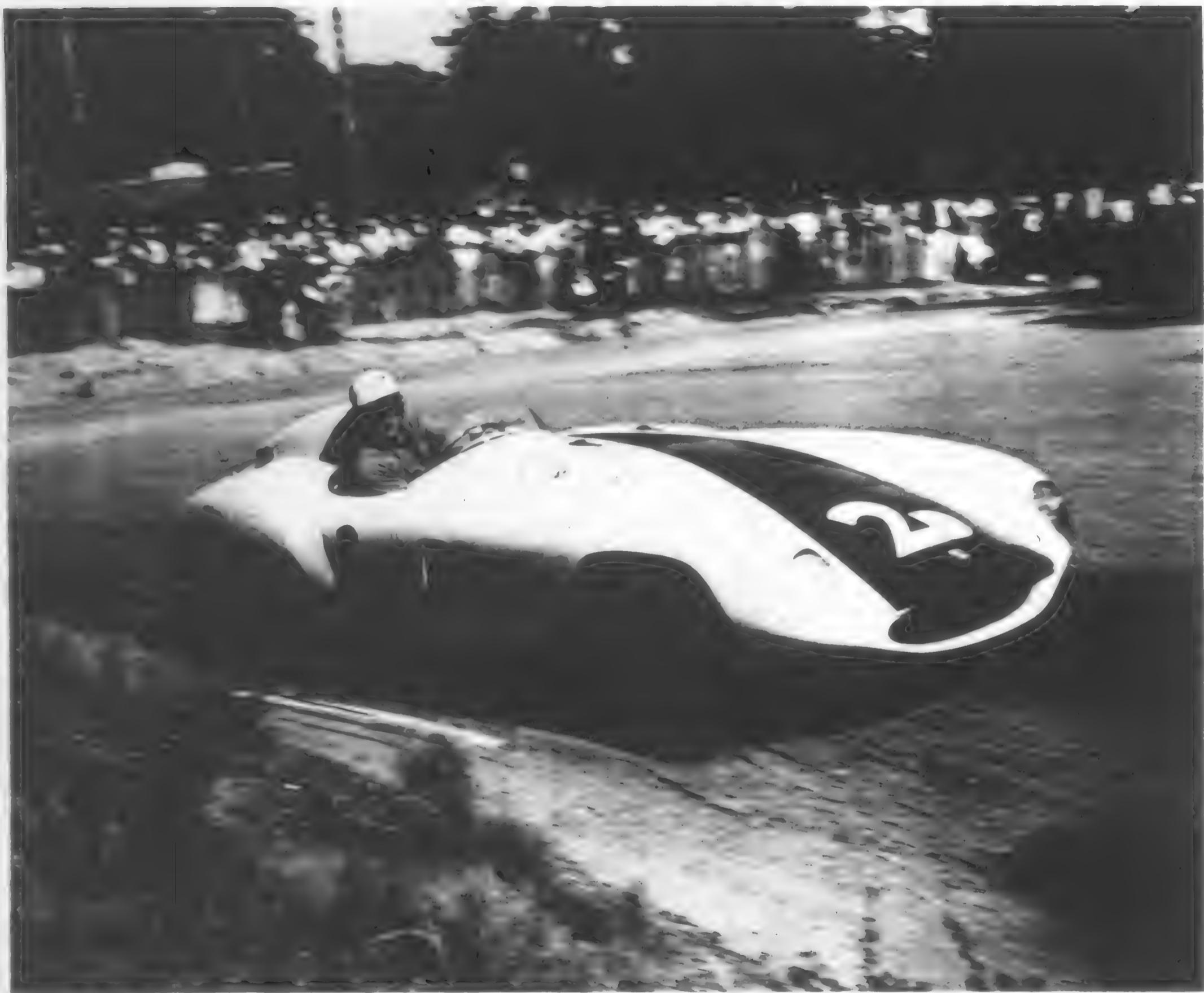
Similar to mules, once trained, they make exceptional animals. In Wales they were used originally to pull carts in the coal mines.

CAMERMAN DON ORNITZ in the lead photo and picture strip caught Pullam and son breaking a horse to saddle. On the left pony is being trained to reins. Above are the Pullam wranglers.



# WHAT IS A SPORTS CAR?

by Jens Morgan



PHIL HILL, last year's winner of the Del Monte Trophy, is shown here in his Ferrari. He will compete again this year.  
Julian Graham photo.

What is a sports car?

A lot of people think it's a sporty looking crate for sports in checkered caps and fancy duffel coats.

But that ain't it — at least that isn't what it was originally designed for, although by gosh it helps to sell 'em like hot cakes these days, and more power to them.

What it actually is is a car that can be used as transportation, like any other automobile, and in addition is built to have the stability, braking efficiency, steering control, acceleration and stamina necessary to participate in tough competition against equally snappy contenders.

In other words it's a good car. A real good car. And a safe car—as safe as the guy behind the wheel cares to make it.

And because of this, I'll stick my neck out, and I'll say that a sports car is a better deal on the highway than one of those over-decorated Detroit jukeboxes. This apart from the fact that a sports car is more fun to drive. You drive it. You don't just ride it.

I don't argue the fact that there is more room in a station wagon than in an Austin Healey. I don't quarrel either with the guy or doll who thinks one's bottom is the most important part of one's anatomy. He'll always prefer a family sedan.

And I don't hold with those "purists" who figure a sports car should only have room for two people. Cars can be sports cars and still have room for four or five people. And luggage space.

Looks don't make a sports car. They are nothing but

the result of the qualities built into the automobile. There are an ever-increasing number of Detroit cars now that look like sports cars, but most of them are sports cars only on the outside. On the inside they're still pretty much family cars.

Sports cars don't have to be of foreign manufacture. There are many American makes now. The best of these is the Cunningham, a strictly limited production deal. And then there are the Ford Thunderbird and the Chevrolet Corvette. But we'll venture a guess that neither the Ford nor the Chevrolet entry into the sports car field could compete in their power class unless considerably modified. At least we haven't heard of any that did so successfully.

(Continued on Page 44)



# PEBBLE BEACH ROAD RACES

Sports car racers are going to hop it up again at Pebble Beach this month.

For the seventh time in as many years they'll roar around the 2.1 mile tree-lined circuit in a series of grueling tests of machines and men.

About 30,000 visitors are expected for the April 21-22 racing weekend. Many of them, driving shiny foreign jobs, will clog Peninsula streets as they line up for the Pebble Beach gates. They'll gun their thundering motors as if, instead of being spectators, they were contestants themselves.

But sports car racing, now approaching adulthood in the United States, is getting to be pretty much for specialists. The same names, in drivers and makes and modifications, keep on showing up again and again.

Among the more than 100 entries for the biggest race—the Del Monte Trophy event for modified models of over 1500 c.c.—three former winners will battle each other for 100 twisting miles. Chances are one of three will bag the winning spot.

The three men are Phil Hill, three-time winner; Bill "White Sidewalls" Pollock, two-time winner, and Sterling Edwards, one-time Del Monte champ.

Hill will drive a new Ferrari, the same make/car that saw him to victory last year. Pollock will pilot Tom Carsten's new HMW with a modified Chevrolet engine. Pollock has always driven Carsten's cars here. Carsten's once-fabulous Cad-Allard

saw him to victory in 1951 and 1952, but Pollock wrecked it in 1953, in a trial run after brake failure during the race.

Edwards, reportedly, will show up in his same old and trusty Monza Ferrari.

Represented for the first time in the Del Monte this year will be several Mercedes-Benz racers. Mercedes-Benz was one of the big names in auto racing before World War II. There will also be a number of Maseratis, Edwards Specials, Alfa Romeos, Alfa Discos and Austin Healey-100s in the competition.

Another contestant to watch in this race will be Jack McAfee, driving a hopped-up Porsche, the same car that won at Sebring last month.

Although the Del Monte Trophy is the biggest and often the most spectacular contest of the Pebble Beach Road Races, attention will also be focused on the annual Pebble Beach Cup Race for modified sports cars under 1500 c.c.

This race will also see some hot competition. John Von Neumann, an old Porsche pilot, will compete again. Pete Lovely will drive a hot Porsche. Chick Leson will be in the race with an OSCO, as will Ernie McAfee, Jack McAfee's brother.

For the first time in the history of the Pebble Beach Road Races, a woman will vie for the Pebble Beach Cup. She is Marion Lowe of San Francisco, driving a Frazer-Nash, and among her hottest competitors will be her husband, James R.

Lowe, regional executive of the Sports Car Club of America, also at the wheel of a Frazer-Nash.

At least one local entrant, John Pierre Kunstle of Carmel, will be in the Pebble

Beach Cup Race. So far without luck in Pebble Beach events though not elsewhere, he will try his luck this year in a Porsche Spyder.

In addition to the two big 100-mile races, there will be three other competitive speed events. Two of them will be 10-lap Cypress Point Handicaps for production cars over and under 1500 c.c. One local contestant is scheduled for each of these. Gregory Teaby of Monterey will drive a Jaguar XK-120 in the over-1500 race, and Fraser Sibbold of Pacific Grove will pilot an MG-TD in the under-1500 10-lapper.

The fifth competitive event will be a novelty race of vintage cars, first presented last year.

The small production car race will start at 10 A.M. Sunday. The over-1500 production car handicap will follow at 11 A.M. The Vintage Car Race will be flagged off at noon. The Pebble Beach Cup Race is scheduled for 1 P.M. Sunday, with the Del Monte Trophy Race climaxing the day at 2:30.

A victory dinner will be held at the Del Monte Lodge at 7 P.M. Sunday night.

Saturday morning will see the registration and safety inspection of entered racers. A drivers' meeting will be held at noon, and between 12:30 P.M. and 4:30 P.M. the entrants will take their practice laps on the challenging course.

The Pebble Beach course, fenced and hay-baled for the events, presents a test primarily of maneuverability and acceleration. Drivers' skill is naturally also involved. The course's six corners feature every kind of challenge from 110-degree flat turns, sweeping bends and uphill and reverse-cambre corners to a downhill straight that's just long enough to fool those overly confident.

While many people will watch the practice runs, many others will gather

(Continued on Page 47)



VINTAGE CARS will also compete in a special race. Julian Graham photo.



This feature is a continuing series displaying the work of artists and craftsmen currently on exhibit here.

The Spectator-Journal, in sponsoring this feature, has as its aim furthering the work of the artist, and alerting the County to one of its biggest assets.

The selection is made by a Spectator-Journal panel consisting of Donald Teague, Saturday Evening Post Illustrator, and internationally famed painter; Feg Murray, cartoonist; and Spectator-Journal Editor-Publisher Thorne Hall.

Photos by Ralph Hamilton.

"HAVEN" by Leslie Emery of Carmel at the top left is at the Carmel Art Association Gallery.

"GEORGE BLACK'S CABIN" at Oak Creek Canyon, Arizona, is by James Swinnerton of Palm Springs. "STRANGE FRIENDSHIP", a wood sculpture, is by Nick Guastella of Pacific Grove. Both are at the Artist Guild of America Gallery, Carmel.

## SPECTATOR GALLERY OF THE MONTH





"VOYAGERS" by Armin Hansen of Monterey at top of left column is at the Artist Guild of America, Carmel. "THREE DANCERS" by Royden Martin of Carmel is at the Carmel Art Association Gallery. Etching "OLD WOMEN" by M. Lewis of Pebble Beach is at the Carmel Valley Art Gallery, as is "MONTEREY WHARF" by Frank H. Myers

"CONFAB", top right, is by Sam Colburn of Carmel. "MORNING ON THE TRAIL" is by Jack N. Swanson of Carmel Valley. Both can be viewed at the Carmel Art Association Gallery.



# TIMELESS

... Bullock photographs a nude

Photographer Wynn Bullock, whose work often appears in the *Spectator-Journal*, occupies a hard-won place in the ranks of his profession.

He gained his eminence largely because of his new technique and style in presenting the human body as part of nature.

Bullock, now 53, is not interested in



# EXPOSURE

Photos by Don Ornitz

figure studies in the conventional sense. Nor is he interested in glamorous sex shots.

He is interested in creating pictures in which background and human personality have equal importance, each complementing and interpreting the other in their integration.

A master of technique, Bullock often achieves his objective. The resultant prints are so stunning that honor upon honor has been showered on Bullock in recent years.

His pictures were used to introduce the famous Family of Man Exhibit. He was picked by the Museum of Modern Art last year as one of the best American photographers of this half-Century. He has had widely acclaimed one-man shows in New York, San Francisco, Los Angeles and the Eastman House at Rochester. His work is frequently included in the most critical photographic shows abroad. U. S. Camera of 1956 devotes a special portfolio to Bullock's pictures.

"Nature," says Bullock, "is much closer to us than we admit. We're an inseparable part of it. Clothes stand between us and nature. To show a human being in his true relation to nature you must show him or her in the nude."

The Big Sur coast is one of Bullock's favorite locations for his studies. He prowls around with his model for hours before he finds the kind of background suited to the personality. Most of the time he uses woods and old buildings, sometimes also rocks and beach, but he prefers the former because of the variety of combinations they afford.

Since a model's personality dictates background, he prefers to work with a certain model no more than once or twice. This way he avoids repetition. Models cost him \$10 a day.

"My models," he says, "are extremely cooperative because it's very serious work and they know it."

"There is no sense of shame."

"A person can shame the same model more by a remark than by taking her picture in the nude."

Another reason why Bullock prefers the nude to the clothed form is that he is more interested in the three-dimensional than in the flat-space design. Some of the three-dimensional feeling, he finds, is destroyed when you cover the human body with clothes.

"Conventional standards of beauty and ugliness don't rouse me," Bullock says. "Some ugly people have great spiritual beauty."

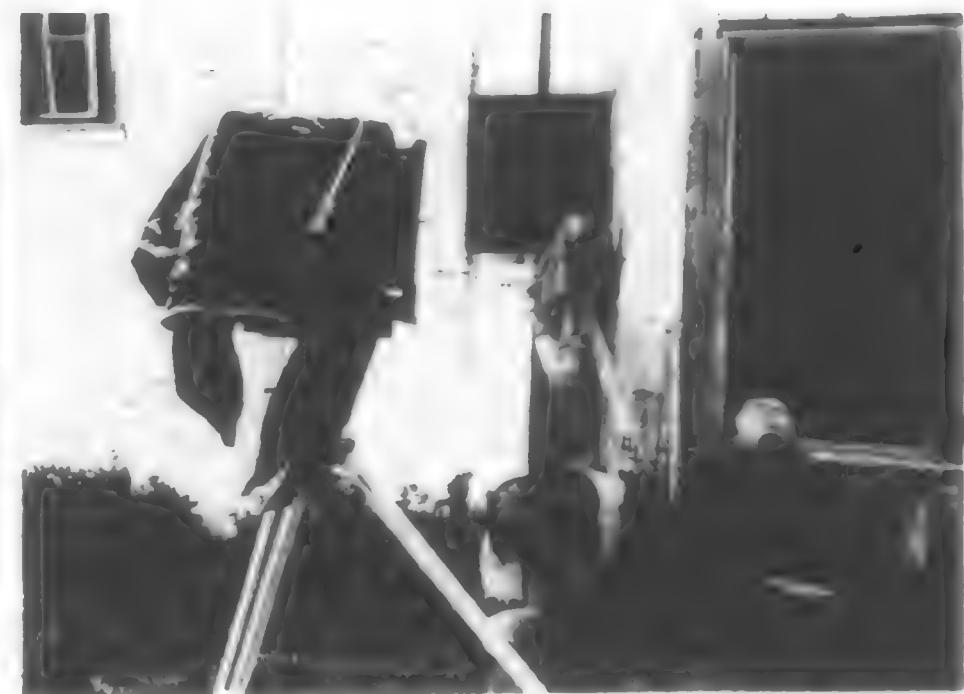
When it comes to clothes, Bullock pre-

(Continued next page)



To show how Wynn Bullock works, the Spectator-Journal assigned Photographer Don Ornitz to follow Photographer Bullock around for a day.

They headed down the Big Sur coast, which features amongst other things old deserted houses, which are a Bullock speciality. Bullock set up and photographed at various points. Meanwhile Ornitz fired away at Bullock and his model. Out of the day's work Bullock settled for one picture. It appears on page three of this story.



## TIMELESS EXPOSURE

(Continued from preceding page)

ters people in work clothes to those in dress clothes. When it comes to houses, Bullock prefers an old house "which appears lived in, or once lived in, and which has the stamp of time on it."

Bullock almost always uses an 8 by 10 view camera. This means a sacrifice of speed and convenience. But it's worth it to him. He doesn't look for speed. And the very fact that he has to work slowly with a view camera allows him—even forces him—to take more time with organization and composition.

Bullock believes that the lens should do the work. The picture should be completed when the shutter is clicked, he feels. No phony additions or subtractions in the darkroom. No artificial overemphasis or understatement by means of enlarger tricks.

The most powerful expression in photography is straight photography," he says. "That means unmanipulated negatives."

Bullock makes contact prints. This gives him a much greater definition than could be attained by enlarging smaller negatives to the same size.

Nothing is lost in Bullock's pictures.

The type of paper he uses also has something to do with this. Contact emulsion gives the greatest tonal gradation scale. This paper is much too slow for the weak light of an enlarger, another reason why Bullock sticks to contact prints.

Bullock, married and the father of two, lives in Monterey. For his bread and butter he has the photo concession at Fort Ord.

Originally, he started out to become a musical artist, studied in Paris, gave concerts, but finally gave up when he found that his voice did not have enough range. So he went into the real estate business, took pictures for fun. He did not become a professional photographer until 1937.

But Bullock isn't all fine artist. He is also a practical man. He has invented a solarization process whose finished product—though a photograph—appears as an exact line drawing. This is a great labor and time saving device when large numbers of line drawings of specific objects are needed, such as for technical manuals.



**Wynn Bullock photo below**



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# ROUND HOUSE ON THE BEACH



photos by Wynn Bullock

HUGE CIRCULAR living room gives a sweeping view of the ocean and Cypress Point Golf course.



If you want to live on the sand dunes you need a house that's built for storms.

It's got to be built like a ship in many ways since its structure is challenged by the same forces.

There's a house on a sand dune above Fan Shell Beach on Seventeen-Mile-Drive that's even calked in a lot of places—just like an ocean-going tub.

The house, one of the most unusual architectural adventures on the Monterey Peninsula, was designed four years ago by Jon Konigshofer for Mr. and Mrs. MacDonald Booze.

The Boozes wanted a place from where they could watch the sea in sunshine and in storm, enjoy its varied faces—both friendly and severe—when they came to the Peninsula in the winter time from their permanent residence in Cincinnati, Ohio.

And this they got. Its location was picked with great care to allow them an unobstructed view from Cypress Point to Point Pinos. The Boozes' view includes, besides, much acreage of the Cypress Point Golf Course to the south, and plenty of sand dune country to the north.

To take advantage of this panorama, Konigshofer gave the Boozes a semi-circular living room with continuous windows that allow a 90-degree sweep. It's better than Cinemascope.

The living room is 36 feet in diameter. Its curved window-wall, describing a full-half-circle, has a radius of about 19 feet. Across from these windows, built into the way, is a large fireplace to make the room cozy and warm—a place to feel safe and sheltered when it's rough outside.

The fireplace is raised above a Carmel chalkstone hearth. It is shielded by a copper hood. An indirect light source reflects its glow on the polished metal. Framing the fireplace are walls of curly redwood.

You can enter the living room directly from the front door one one side, and from the kitchen on the other. The kitchen, in turn, has direct access to the front door through the utility room. As a result of this nifty arrangement, a "round trip" through the living room becomes unnecessary when the doorbell rings.

The kitchen is a woman's dream. It has a snackbar window to the large concrete patio. It is fully equipped, including thermador oven, electric range, built-in dishwasher, refrigerator. It even has a chopping block.

In addition to the kitchen, living room and hall, the 1,800 square foot home also has two bedrooms and two baths. One of the baths is a combination dressing-room. Both bedrooms have glass sliding doors to the southern-exposure patio, shielded by a wind-break fence.

The home is of standard frame construction, with stucco and redwood exteriors and plaster interior walls.

Floors are concrete, covered with cork in the living room and plastic linoleum tile in the bedrooms. Instead of wallpaper, Decorator Anna McDonald of the Jackson Furniture Company, Oakland, put up Japanese glass cloth. Colors are light beige with a faint green tinge to it.

Furniture is Pacifica in theme, harmonizing with the general modern design. Shades over the large window areas in the living room are semi-opaque. They are made of fine strands of bamboo, and when they are pulled up they don't roll up; they fold up like accordions instead.

The house was quite an adventure for the Boozes. They were used to their Colonial home in the Midwest.

(More pictures on following page)

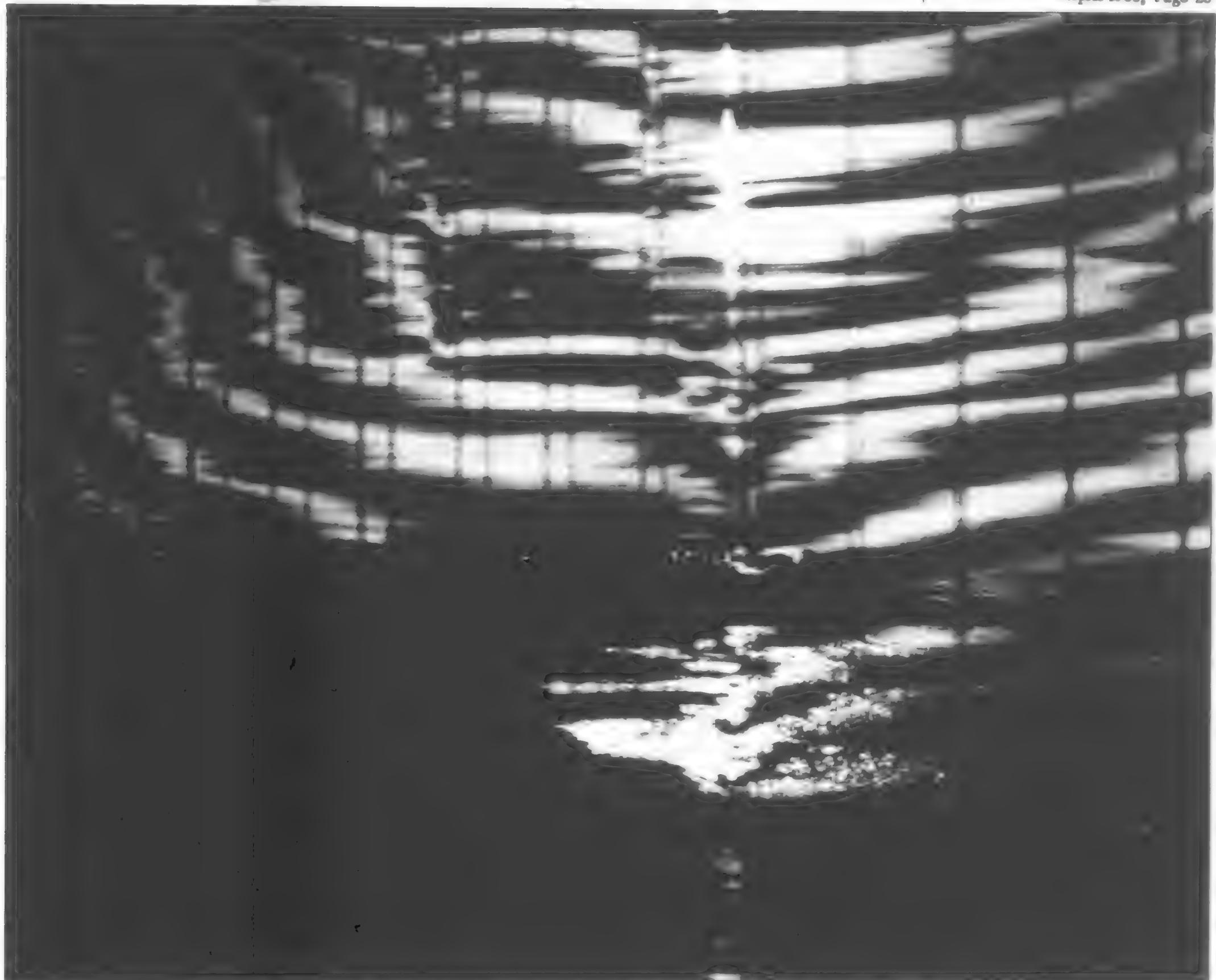
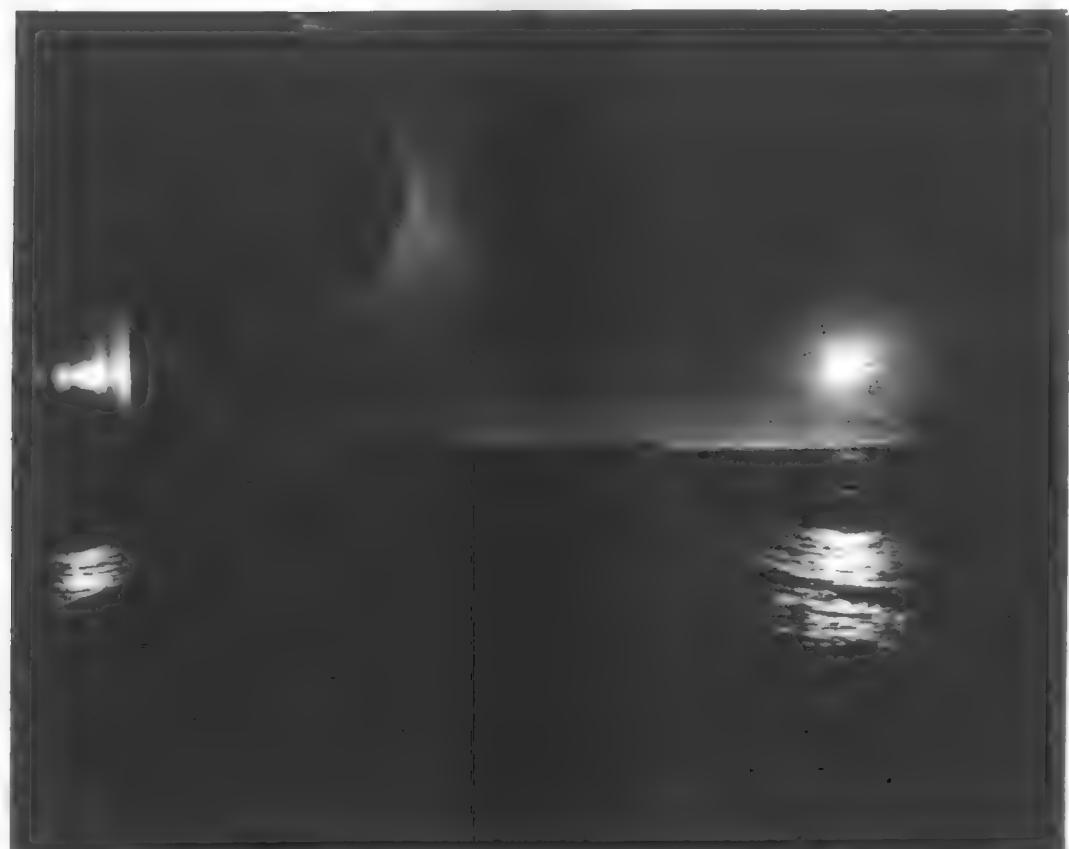


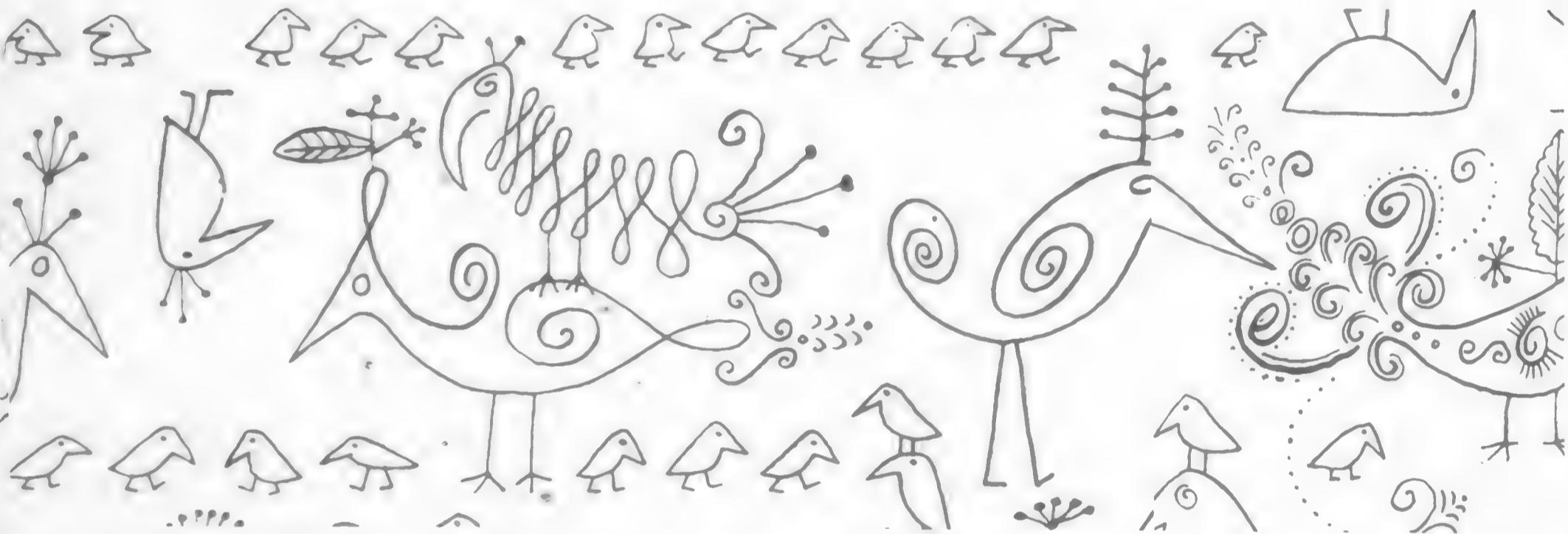
PHOTO ABOVE was taken at night through the blinds in the living room. It shows the Cypress Point Country Club and the ocean beyond. Bottom right is another view at night while photo on left shows more of spacious living room.





TOP PHOTOS are of main doorway, which is entrance to circular hallway, and one of the bedrooms. Center shows unusual wall paper of bathroom. Photos

below are of bathroom and kitchen, which features built-in oven and range. House is radiantly heated.





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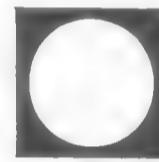
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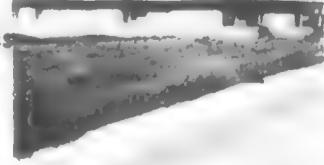
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## EDITOR'S NOTE:

There appears to be tremendous interest these days in America's past. And rightly so, since the events of the future can sometimes best be interpreted in the light of the proud heritage of a Nation.

However, no reason to go high brow, the material is just damn interesting.

For months now, we have been haunting old book stores and libraries and have found that magazines of different periods more than any other medium seem best to record the feeling and events of different periods.

The Chanty Man Sings reprinted from  
EVERYBODY'S MAGAZINE, August 1915.

# The Chanty-Man Sings

by  
William Brown Meloney

ILLUSTRATIONS BY JOHN WOLCOTT ADAMS

Mr. Meloney began hearing and singing chanties at twelve, when he ran away to sea. He has heard and sung them on all the Five Oceans. And he has gathered them all. Here are the best.

I sing the Chanty Man.

A tremulous echo is all that is left of him upon the seas. Soon it will have escaped—fled down the winds of yesterday of which he sang so lustily:

Oh, blow, ye winds, I long to hear you.  
Blow, bullies, blow!  
Oh, blow to-day and blow to-morrow.  
Blow, my bully boys, blow!

Oh, blow, to-day and blow to-morrow.  
Blow, bullies, blow!  
Oh, blow away all care and sorrow,  
Blow, my bully boys, blow!

Thus I heard the Chanty Man sing to the winds in days full of the mystery of tall, white-pinioned ships and the call of far-away waters. I heard him under fair skies, and again when there were no skies and he, waist deep in hissing water—a piece of drift on a reeling deck—rhymed a song which cheated an outraged sea.

A bit of bay belongs to the Chanty Man, for it was he who sang our flag over all the salt seas; sailed it into and out of the world's uttermost ports; exalted us above all other nations in traffic on the waters. And, too, rough and ready though he may have been, he was, in Geoffrey Chaucer's phrase, "a good felawe."

But even if you would deny him his bay, he is still worth a thought in these days when our nation has but a shadow of a merchant marine and our great commerce rides in foreign bottoms — when the Chanty Man and his chanty are passing.

A chanty is—no, was—a merchant seaman's work song, and the Chanty Man was its leader—the acknowledged fore-singer, forehand of the working crew. Black and blue from the thuggery of "Shanghai" Brown's boarding-house—or "Patch-Eye" Curtin's, or Katie Wilson's; split-lipped, broken-nosed, ear-slit, scalp-

torn; cheated and shorn by cozen and crimp; sick of soul and body; his chief earthly possessions a pot, pannikin, and spoon, and a pair of leaky sea-boots; his most precious belonging the stocking of his latest charmer knotted round his neck—and still he could sing! Blessed was the ship that could boast one good man of his tribe. Thrice blessed she that could boast one in each watch.

For without his chanty the seaman could not have worked the under-manned and underfed, and often sty-fed, vessels in which he went up and down the world; he could not have set sail to favoring breeze or furled it from destroying gale. There is nothing like a song to lift any kind of work along; and a chanty was then—and still is, on the few square-rigged wanderers left on the seas—as good as ten men on a rope's end, capstan-bar, or windlass-brake.

The chanty was peculiarly an institution of the merchant marine. In the navies the crews of the ships in the days of sail were—as they are to-day—so large that a work song was seldom necessary, and therefore seldom heard. I know of only one true navy chanty or chorus.

In the beginning, of course, the chanty was wholly British. In the fifteenth century Englishmen were heaving in an anchor with this:

Vayra veysa, vayra veysa,  
Gentil gallantis veysde:  
I see hym, veysde, I see hym.  
Pourbossa, Pourbossa  
Hail all and ane, hail all and ane:  
Hail hym up til us, hail hym up til us.

(Haul one and all, haul him (the anchor) up to us.)\*

\*from a work entitled "The Complaynt of Scotland," 1450.

With the birth of the nineteenth cen-



"OH, SHANGHAI BROWN HE LOVES US SAILORS."

tury and the quickening of the United States as a national seafarer, the chanty came into our ships. We molded it to our needs, our idioms; nationalized it. But through all the years its construction remained unchanged.

The old airs, too, survived. Somewhere on the salt seas to-day one of the last chanty men is lifting his voice in "Whisky! Johnny!" or "The Maid of Amsterdam," ignorant that the sailors of Queen Bess's reign sang the same words and same tunes. "Whisky! Johnny!" may be found among songs of the sixteenth century in the Percy Reliques. It was probably a street ballad. "The Maid of Amsterdam" is a solo from Thomas Heywood's "The Rape of Lucrece," which went on the boards about 1630.

One can imagine the horny-fingered pigtales of those times catching at a verse in the theatre or at a fair or drinking-place to take it down to the sea, perhaps with its own tune or with one heard as children at grandmothers' knees. Through the centuries, unwritten, like Homer's lines, these words and tunes were tongued along by succeeding generations of seamen.

It must not be understood that the British and American merchantmen were the only singers on the seas. They were the only chanty singers. I have heard the French sailor, the Italian, the Norwegian, the German, sing at work, but they sang songs, not chanties.

Strictly speaking, there were four kinds

of chanties: *capstan*, *windlass*, or *anchor*, to get under way, sung to a march time that varied with the difficulty of the task; *halyards*, to hoist topsail and topgallant-yards—the time fitted to a rhythmic hauling motion; *sheet*, *tack*, or *bowline*, to set or adjust sail to the most advantage—the time lively, quick, jerky; and those used at the *pumps*. This last kind was practically extinct in my time at sea. The old-style brake-pumps had been succeeded by the rotary pumps, and the turning motion somehow would not lend itself to a tune. I never heard but one pump chanty.

Technically, a true chanty verse consisted of a variously long solo line followed by a short chorus line, a second solo-line which rhymed with the first, and then a long or drawn-out chorus line.

That was the form of all the halyards chanties, of necessity the kind most often sung.

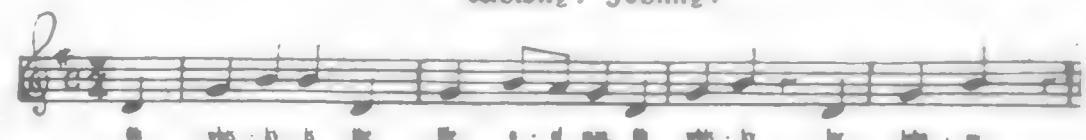
But in weighing anchor the character of the task permitted a longer chorus; as thus, in "Outward Bound"—a favorite in the days when sailing packets were the Western Ocean shuttles between the New and Old Worlds.

(The Chanty Man:) We're outward bound from New York Town;  
(All hands:) Heave, bullies, heave and paw!

(The Chanty Man:) Oh, bring that cable up and down.  
(All hands:) Hurrah, we're outward bound!  
Hurrah, we're outward bound!

(Continued next page)

Whisky! Johnny!





## Sally Brown

Solo  
Chorus  
Chorus  
I'll spend my money on Sally Brown.

Oh, give us some time to blow the man down!

She was round in the counter and bluff in the bow,  
Away-hay—blow the man down;  
So I took in all sail and cried, "Way enough now!"  
Oh, give us some time to blow the man down!

The inevitable result of that remarkable meeting was that "Jack" was shanghaied. The "neat little craft" had sold him out to a crimp for the ruling port price in "blood money." And when "Jack" came to his senses again he was on deep water, "under-going cruel hard treatment of every degree" in "a ship that for Sydney was bound," and enjoining all listeners:

Now I'll give you a warning afore we belay,  
Away-hay—blow the man down;  
Don't never take heed of what pretty girls say,  
Oh, give us some time to blow the man down!

But the sirens of the port astern would be hardly a week in the past when the Chanty Man would be singing topsails to the masthead with "Sally Brown";

Oh, Sally Brown of New York City,  
Aye, aye, roll and go;  
Of pretty Sal this is a ditty,  
I'll spend my money on Sally Brown!

Oh, Sally Brown is very pretty,  
Aye, aye, roll and go;  
Prettiest gal in all the city,  
I'll spend my money on Sally Brown!

The setting of most of the "Blow the Man Down" chanties, both American and British, was Liverpool. Lancashire's big port was the eastern terminus of the Western Ocean packet liners of the thirties, forties, and fifties—the heyday of sailing-ships as passenger carriers. "Blow the Man Down" was sung in these craft more often than anything else. The men who manned them were not called sailors, but packet-rats. The ships were "tough" ones; the trade hard and driving.

Aye, first it's a fist then it's a fall . . .  
When you are a sailor aboard a Black Ball.

So ran one chanty most truthfully of that trade.

The Black Ball reference was to a particular, and famous line of packet ships. The meaning of the word "blow," as employed at that time, was to strike; to knock.

But to come to a Chanty Man of Black Ball vintage who went a-walking—something always happened to deep-water sailors who went a-walking:

As I was a-walking down Paradise Street;  
Way, hay—blow the man down;  
A saucy young policeman I happened to meet  
Oh, give us some time to blow the man down!

Says he, "You're a Black Ball by the cut o' your hair,"  
Way, hay—blow the man down;  
"You're a packet-ship rat by all's foul and all's fair,"  
Oh, give us some time to blow the man down!  
"Oh, policeman, policeman, you do me much



## THE INTRIGU

Donald Teague is one of those interesting enigmas called human beings. He is one of the Nation's top illustrators—has a steady income from Saturday Evening Post and Colliers. He is a top water-colorist and a successful painter in oils.

He lives in a Carmel adobe brick house—in the upward figures—with a charming wife and two beautiful teen-age daughters. His income and culture is in line with the Cadillac that he drives.

At 58, though his slender Ivy League appearance makes him look years younger, he is the epitome of success. And if Teague wasn't one of those extra nice guys who does a lot for the community and his friends, he might be the subject of envy instead of "it couldn't happen to a nicer guy."

Yet, this month Teague is starting with probably the biggest experiment since he told his father, a Brook-

lyn lace manufacturer—back in 1917, "I want to go to art school."

Since 1929, Teague has been painting in watercolors. In that year he was the first illustrator to convince art editors that illustration can reproduce as well in watercolors as oils.

The past six months he has been painting in oils and now is taking his measure with a one-man show at the Pebble Beach Gallery.

If he finds that this show and a few other such tests measure up on the commercial side, he will quit illustrating and devote full time to travel and painting in oils and watercolors.

Probably this searching quality of Teague that lays behind an outward complacency is responsible for his success.

(Continued on Page 34)



This Teague illustration, a water color, is at Pebble Beach. It was an illustration story by Jess Wellner, that ran in Collier's 30th Annual National exhibition year. In Saturday Evening Post, Teague's name Edwin Dawes.

# JING MR. TEAGUE



PICTURES ON THIS and following pages are part of one-man show. Teague paints in oils from water color sketches made on the spot. All oils were painted in the past six months. Top entitled "The

Refugees" dates from a 1937 notebook sketch that Teague made in China. In his oils he tries to achieve an atmospheric effect. Below, "Gravesend Reach" is a boatyard at Singapore.



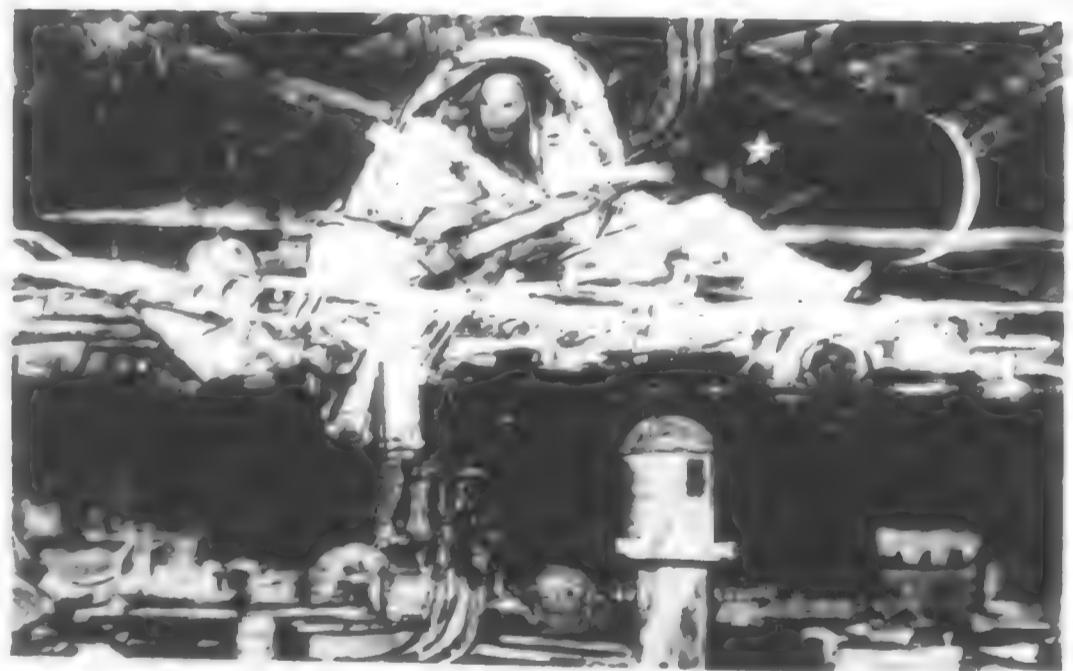
not included in the one-man (oils) show for "Wings for the Little Bird" a short time ago. It was selected in 1954 by the Art Directors as among the ten best illustrations of the year. Teague uses his own name. In Colliers he uses

## Mr. Teague



Most of the pictures emphasize the use of light. Top left is "French Town." Top right is a boatyard in Singapore;

next is a street after a rain in Venice, next is an experiment with patterns, next is a wharf



After graduating from the Art Students League in New York, he started drawing advertising posters. By 1920 he was tired of drawing for advertising agencies. He took \$600 of his savings and hied off for an extensive trip to Europe. Since then he has been around the world 21 times.

By the time he returned in 1921, he had decided to become an illustrator. "I bought myself a good pair of walking shoes and beat my way to the editors doors. Everybody Magazine assigned him a piece to illustrate for \$150. Two years later he was a regular contributor for Saturday Evening Post and Colliers.

Teague does not look down on illustrators.

"The difference between illustrators and painters, if there is any, is probably that an illustrator has to know his craft better and work to specifications."

Teague hasn't any major beef with his work as an illustrator, other than "it takes me away from things I want to do."

However, he admits that the relation, generally speaking, between illustrators and art editors today has changed some.

"We used to do a more complete painting, an entity in itself. Too many art editors today think all an illustrator is interested in is the pay check. The reason for that is that most art editors today came from advertising agencies. In the old days they came up from the magazines themselves."

Teague is not the kind of guy to look down on any art. Although his friends say he tends toward the conservative side, he evaluates: "All I demand of a painting "including so-called modern art" is that it have integrity. I'm fond of Renoir, Degas, Matisse and Augustus John, for portraiture.

He believes the "pendulum these days is swinging away from abstract and pure design."

Regardless of what a person paints, he believes that students must first acquire the fundamentals of drawing from the ground up."

"I wish I had spent more time in the drafting room."

Teague rates his one-man show as "how I think and feel about art. However, one never quite gets there."



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## RUSHIN' ROULETTE

by Mark Fuller

Cataclysmic news swept the country not long ago when His Serene Highness Prince Rainier III of the Royal Gambling Family announced His betrothal to Cinema Queen Grace Kelly of the brick laying Philadelphia family of the same name

Not since King Eddie Windsor abandoned the Tango and England for "The Woman I Love," Wally Simpson, has there been such an outpouring

The public, too, is doing its part in the debacle: Every love starved gal in these Yewntited Colonies is avidly gobbling the outpouring of these love heated typewriters as she sly-eyes her boy and says, quote: "Phooey."

His Serene, (and who couldn't be serene with an income of \$400 a day for doing nothing), rules a principality of 5/8 of a mile. In this country we've got super markets with parking lots bigger than that. The principal income of the principality ruled by the Prince is derived from tourists whose principal pastime is picking the wrong number on the roulette table and committing



suicide after they lose. I know all about it. I saw it in the movies.

Generations ago they discovered the secret that the boys in Vegas know so well: the percentage favors the house. Lately, though, the take has been falling off. Monaco just can't compete with those floor shows and free drinks on the "Strip." Liberace and Joe E. Lewis are all tied up. After all how could the European mob come up with all that loot for those top attractions?

Then came the "bright white light." Send His Serene over here to marry a top attraction. Let's give the lad credit — he saw his dooty and he done it. To quote Runyon, "Nicely, Nicely," too.

Miss Kelly shouldn't have any trouble handling her duties as a princess. She used to date Clark "The King" Gable. Too, one of the top national weekly magazines devoted an entire article advising her on how to conduct the new life. It is rumored that the author of the article got his information from a Duke. I think the Duke's name was Ellington.

Hollywood has been pretty well left out of the picture in this international game of Hoopla, but just by coincidence MGM had a picture ready for immediate release that coincidentally concerned a girl that coincidentally married a Prince. My, what a lucky break, coincidentally. Before leaving Hollywood, a passing mention should be made of the fact that Her Serene's boss was not invited to the wedding.

This is rank discrimination as Dore Shary on top of being a nice guy (as studio heads go, and they all do) makes well over \$400 a day.

The clothing at the affair will be too, too elegant to describe. Sufficient to say that I am sure that Grace's mother can be forced into writing another syndicated article on this subject. The Kelly family crest will no doubt be prominently embroidered upon same. It is rumored that it is a trowel, rampant on a field of red brick.

I hate to interrupt my writing but a messenger just arrived from the Hod Carrier's Union with a command invitation to attend a beer bust in honor of the coming nuptials of Pete Kelly and Hilda Flakenshipieger. Sounds like fun, doesn't it?

The End

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## FAMILY FORUM

# Married To The Boss

What's it like, being married to the boss?

That's an easy question to get answers to—in Carmel, that is, where roughly 70 per cent of the village's 475 businesses are family affairs.

How do the gals feel about slaving away for Number One?

Why, they like it fine.

\* Della Harris' reaction is right to the point.

Says she: "Before I was married I got a check. Now I have the checkbook."

Della works at her husband's Shell Service Station. She does everything: washes cars, fills 'em up, changes oil. She first got the job during the men shortage of World War II. After 10 months, she married her boss, J. E. Harris.

The service station business, however, is an unusual one for women to be in, even on the Monterey Peninsula. Strolling around town, we found couples mostly in gift shops (this is the most popular), real estate offices, restaurants and groceries.

Most of the employed wives agree with Della on working conditions. She finds "being married to the boss is ideal that way. Before I was married I had to do what he said. Now I can take out time to

go to the post office when I want to.

"Of course, he can still fire me. But he won't, I'll tell you."

Though she insists that hubby is really the boss, says: "We have real cooperation—both here and at home. There's no couple, anywhere, that gets along better than we do. The reason: We both TRY!"

Dick and Evelyn Zoellin, who operate the Carmel Drive In Grocery, agree.

"It's the same in business as at home," Dick says. "It can be real good or it can be real bad. If a man and wife have a good home life, they'll have a good business."

And there's one thing: "At the dinner table, we don't have to make small-talk." Evelyn insists, however, that she and Dick try not to talk business after hours or when they're on vacation.

Evelyn considers herself just one of the employees. "Dick," she says, "is the final boss. I don't give orders. I *ask*."

Gene and Parvin's restaurant is another husband and wife deal. Gene is cook. Parvin is head waitress. They are both "bosses." They consider the most important aspect of working together the promotion of their business.

"We both care," explains Gene. "A  
(Continued next page)



Dick and Evelyn Zoellin operate a grocery



Cleve, top photo, and his wife, Gilda Dayton, operate cafe together.

J. E. and Della Harris operate gas station.



## MARRIED TO THE BOSS

(Continued from preceding page)

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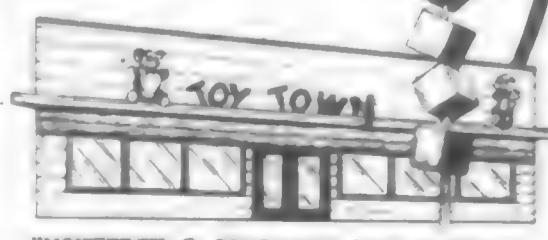
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(Continued from preceding page)

band and wife are in business as partners, it's cooperation plus. "There's no competition when the end is mutual."

Charles and Margery Sale, who own the Jack and Jill Children's Shop, share responsibility equally—at home and in the business. With four children, if mother is going to help with the business, father also helps with the house.

Margery feels it's good to have a big responsibility outside the home. She finds it perks her up in her relationship with her children.

To Evelyn and Remo Scardigli, being in business together is "just one more tie in common." They have a custom-made jewelry shop at the Carmel Crafts Studios. Though Remo, who is also in the building business, is only at the shop part of the time, Evelyn says that the two of them together make a good team.

"We complement each other," she says. "His designs are masculine while mine are feminine. Our approach to people is different, too, so that each one of us has his own importance in the business."

The only bad part of the operation, Evelyn insists, is that her husband is not there all the time. "He's so full of ideas," she complains, "and so anxious to start in on something new, that often I'll have to finish some of the things he's started when I'd rather work on my own ideas."

Just off Ocean Avenue is the Court of the Golden Bough where a number of shops are husband and wife operations. At the Cafe La Rue, Gilda Dayton is the cook-waitress and the head-gal, while her husband, Cleve, who also works in an architect's office, is the business manager.

"He's the brain," says Gilda, "and I'm the brawn."

"But, come around lunch time, then he's the brawn. He washes dishes on his lunch hour."

At the House of the Seven Seas, Bruce and Olive Grimes have found a way to be able to spend some time together. Before they went into the gift shop business, Bruce was a big-city advertising man.

"We never saw each other then," Bruce says. "I would be on the job eight to 16 hours and commuting to San Francisco from Palo Alto. Here, at least, we have time to be together."

The wife is the boss at the Perfume Bottle. Reg Rutter is in charge here. Husband Bob helps out whenever he can get away from his Japanese studies at the Army Language School. Bob plans to go to Korea next year. Peg will continue with the shop.

Not exactly in business together, but doing the same thing at the same place are Mr. and Mrs. William Hawthorne. Bill teaches business and Virginia teaches English at Monterey Union High School.

Virginia says there are many practical advantages to working together. "We have the same hours, same vacations, and there's no problem about transportation. Working together—teaching, especially—could be a disadvantage if we didn't make it a rule not to talk about school when we're home."

"Having similar educational backgrounds and the same interests is bound to make you better partners in marriage."

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## WHAT IS A SPORTS CAR?

(Continued from Page 16)

It is from the competitive equalities mentioned above — the extra stability, braking efficiency, steering control, acceleration and stamina — that the extra safety of a sports car springs.

### Take stability

Say you're tearing down the highway at 75 in a Detroit sedan (which you shouldn't do but which you do anyway if you're like most people) and you suddenly see a child crossing the road. You jump on the brake, yank the steering wheel . . . and chances are your comfortable feather-ride family sedan will roll over for a few hundred feet. The child lives. You're dead . . . killed when he lost control of his automobile while trying to avoid hitting.

You have read the "lost control" story countless times. Can also happen when you try to compensate for a blow-out.

But it wouldn't happen to a good driver in a good sports car.

The sports car has a suspension designed to keep the car flat on the road in high speed turns. It also has brakes that will stop you faster than other brakes. And it has the extra acceleration that often comes in handy in a tight spot.

As things are today, these are the basic differences between Detroit type cars and sports cars.

Detroit cars are built for comfort, driving ease (especially when equipped with power steering), roominess and a smooth ride, with plenty of power for fast highway traveling and geared in such a way that they can equally well crawl through city traffic without straining the motor. They are basically a utility, and they are really quite safe as long as they are driven at speeds way below their capacity and as long as there is no serious emergency.

Sports cars are a luxury. They sacrifice passenger and luggage room for compactness and lighter weight, driving ease for better steering control, smooth ride for greater traction and faster cornering. They are super-tuned and highly efficient per weight. Their super-tuning requires constant shifting to keep the motor turning.

over at top efficiency. Driving them is work; but if you like it, it's fun.

SPORTS CARS, however, are not racing cars, notwithstanding that some may be used exclusively for racing by their owners. They are designed to meet all standard highway requirements. They differ thus from the highly-specialized Indianapolis job-midget racers and the super-power Grand Prix models of the continent.

In fact, to be eligible to participate in a road race, sports cars must meet certain "average automobile" qualifications, set up by the F.I.A. — International Federation of Automobiles. They must, for instance, have at least two seats. They must have headlamps and taillights. They must have a door.

The average American automobile, on the other hand, would not be eligible to participate in a sports road race if for no other than safety considerations. One of these would be that the average car could not negotiate a sharp corner at competitive speed without veering out of control and possibly sweeping the guy next to him off the raceway.

HOW THEN, structurally and mechanically, do sports cars differ from family automobiles?

Here are the main features that distinguish them:

\* Sports cars are as light as possible. Their weight is determined by the size and power of their engine. Weights range from 900 to 2,500 pounds. The heavier and more powerful the engine, the heavier the frame must be to support the engine. If the frame is too light, the torque of a powerful motor will soon shake it apart.

\* Sports car frames are stronger and very rigid. This not only makes for a lower center of gravity, but also keeps all four wheels pressed evenly to the road for greater traction.

\* Sports car design is generally lower, closer to the ground. This, when linked with proper methods of suspension, keeps the car from swaying.



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\* Sports cars have direct steering. Every movement of the steering wheel counts in determining the course of the car. There is no play in the wheel. Consequently the driver has better control.

\* Sports car brakes are more efficient. Even so, a road racing driver must brake a considerable distance before going into turns because if he brakes too hard at the last moment, he'll burn out his brakes after a few laps. At last year's Le Mans classic, Jaguar competed with an airplane-type disc brake which made it possible for the driver to brake in the turn without burning up his brakes, but this refinement is still a rarity.

\* A sports car generally has four forward speeds in synchromesh. This is necessary because of several factors. For one, the car needs as much acceleration as possible pulling from curves into straightaway; for another, gears are often used to help brake the car going into turns. Sports cars are driven according to tachometer, an instrument that records engine revolutions. A good sports car driver always keeps the car in whatever gear the engine can deliver its fullest power under the circumstances.

\* Sports car engines are made as efficient as possible. This includes, in many instances, provisions for relieving back pressure on exhaust valves by exhaust gases. That's why mufflers are removed, for example, thus giving sports cars their own ex-

citing motor music. Another means of relieving back pressure are multiple exhausts. Some cars have as many as 16.

\* In keeping with aesthetic principles, most sports cars look like what they are built for: maximum performance. Often their design makes them look on the move even when they are standing still.

\*\*\*  
IT IS GENERALLY taken for granted that, other factors being equal, the biggest sports cars will finish first in any race. That's why the public adulation of the trophy winner is a mistake. Often, he isn't the best driver at all. Often, he doesn't even drive the best car in the race. It's just that his car outclasses the other competitors.

That's why those in the know always recognize several winners in each race—a winner in each class. These classes are arranged according to piston displacement, the main factor which determines engine power. Piston displacement is measured in cubic centimeters (or cubic inches and sometimes in liters).

Categories recognized for competitive purposes are:

\* Class H—under 750 cc. This includes models of the Panhard, Gutbrod, Fiat and Crosley Specials.

\* Class G — 750 to 1,100 cc. Makes: Moretti, OSCA, Nardi, Pan-

(Continued next page)

## VOLKSWAGEN



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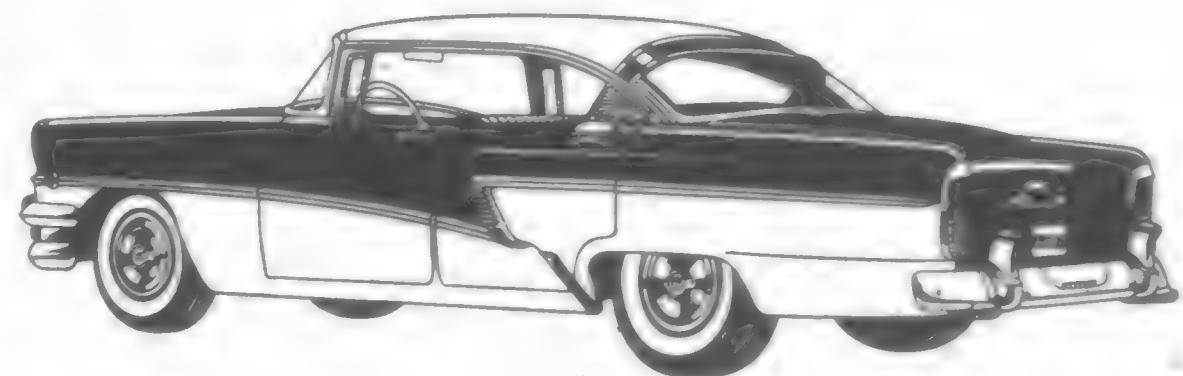
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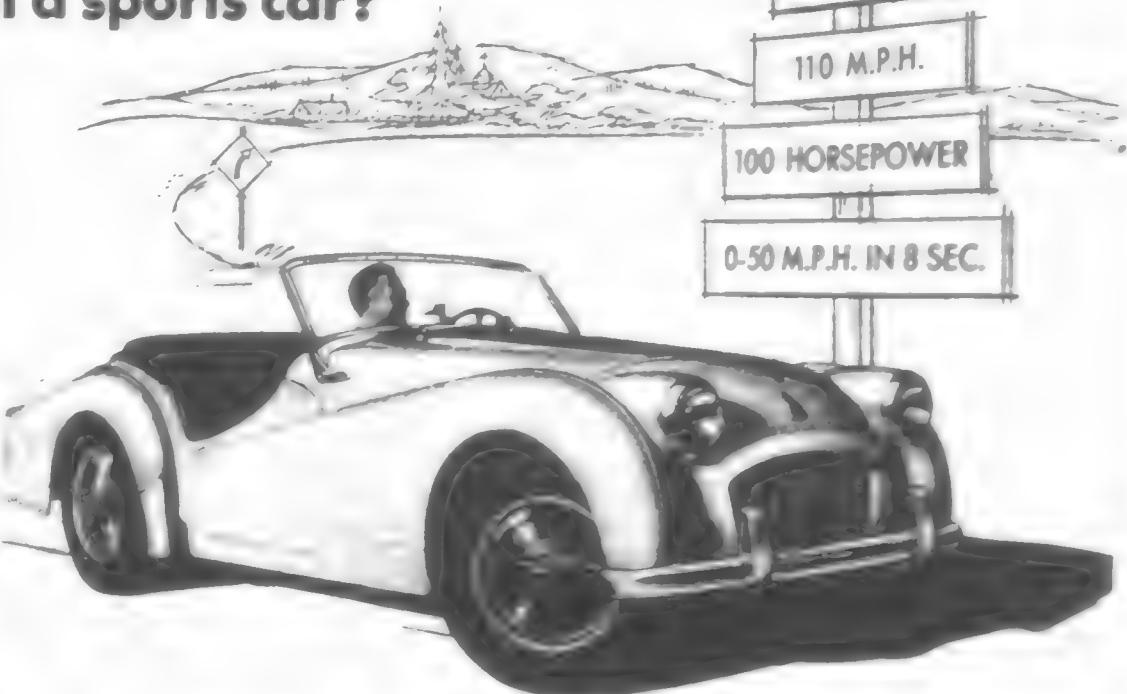
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D.D. Muir, Manager Monterey Peninsula Exchange



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One feature every modern, well planned home should have is up-to-date telephone facilities. Concealed wiring and conveniently located telephone outlets make your home more livable, add to its beauty and value. Your architect or builder can easily put these features in your plans. The cost is small. We'll be glad to help you with our free planning service. Call and ask for "Architects and Builders Service".

### What's Doing

A never ending endeavor by our local Pacific Telephone and Telegraph Company to bring you bigger and better telephone service is now under way. Pictured are Ed Neunzig and Herschel Bowen, two of J.O. Mason's Monterey Peninsula construction crew placing new Aerial Cable along Montecito Avenue in Seaside. It's all part of a \$260,000 project to give our Peninsula Area better Telephone facilities. Throughout the area, this same scene is taking place, as a part of Pacific Telephone's construction program. It's a big job and taking a great deal of money, but it's our answer to an ever increasing demand for more and better Telephone service.



## WHAT IS A SPORTS CAR?

(Continued from Page 45)

hard, Giaz.

- \* Class F — 1,000 to 1,500 cc.  
Makes: Porsche, MG, Singer, Jowett, Jupiter, Sista, Simca, Volkswagen, Morris Minor.

- \* Class E — 1,500 to 2,000 cc.  
Makes: Frazer-Nash, Ferrari, Maserati, BMTW, Triumph.

- \* Class D — 2,000 to 3,000 cc.  
Makes: Austin-Healey, Sunbeam Alpine, Fiat Special, Edwards Special

- \* Class C — 3,000 to 4,000 cc.  
Makes: Ferrari, Jaguar, Allard, Cur-

tis, Mercedes-Benz 300 SL.

- \* Class B — 4,000 to 5,000 cc.  
Makes: Curtiss, Allard, and various specials.

- \* Class A — over 5,000 cc. Almost all cars in this category are specials, including the Cad-Allards.

(For a quick comparison: most American family cars are over 3,000 cc., weigh considerably more than sports cars of equivalent piston displacement.)

Within the individual piston dis-

placement classes, racing officials make further distinction between production cars and modified models. They are not in competition with each other since modified models, if successfully modified, would tend to beat the production cars from which they were modified.

Stock racers must be used the way they came off the production line except, of course, that they may be properly tuned.

The End



## LIKE THE TREE

### A WATER SYSTEM IS A GROWING THING

As the tree sends out its branches its trunk and roots must grow to support them, and its roots must reach out to find the water necessary to feed them. And so it is with a water supply system. When a water system builds branches into new service areas it must strengthen and expand its foundation structure of transmission mains and pipelines, and in some cases build its lines for great distances to reach a water supply.

To keep a water system growing at all points requires the investment of substantial sums annually. During the last five years more than \$2,000,000 has been invested in this system for the improvements necessary to maintain a high standard of service at all times, bringing the total plant cost to \$8,847,000. To continue this program of expansion a broad schedule of new construction has been planned for 1956, a schedule which will require an additional investment of approximately \$675,000.

Expanding a water system today is more expensive than it was a few years ago because of the effect of inflation on the cost of materials and labor. A greater investment per unit of work is required.

**California Water & Telephone Company**

## ALADDIN IN CARMEL

Mr. Winter, the proprietor of THE VILLAGE JEWELER, has received the following clipping, written by a roving reporter who was greatly taken with the array of wondrous things in his Dolores Street shop.

"Aladdin, lost in his cave and putting out his hand to the trees which bore the fruits of glorious color and fashioned of precious stones, was no more astounded than is the Carmel visitor who just happens into the 'ear-ring' shop. It can't be, one thinks, on being told that there is a place whose sole stock in trade is ear-rings. It is altogether unlikely that a merchant would say, 'This one thing I do,' and then stick to ear-rings, of all things.

"And it isn't quite that way, really, because there are a few—a very few—other bits of jewelry to be found in this little cave. But these are far outshone by the main item, a piece de resistance which whets but never satisfies the appetite.

"Recently a New York salesman unloaded his sample cases before the doorway of this small establishment. He came as missionary to unknown parts, for isn't Carmel, California, a tiny hinterland village which tries hard but doesn't quite know how? On stepping inside, he fell back, dismayed. 'Oh, no!' was his shout of disbelief. There was no need for missionary work here—not in his department, anyhow.

"The Village Jeweler, whose astute owners have collected all this loot and put it under one roof, literally has the largest and most surprising display of ear-rings in the United States. No foolin'. And it takes a mighty stout-hearted woman to pass up the feast.

"Did your grandmother own some beautifully wrought bracelets of soft gold, with classic designs running through the pattern? And, having had these appraised, have you taken them down to the bank for safe keeping? You can match them here in ear-rings, and at a painless price. Persons knowing the value of Grandma's keep-sakes will be properly impressed at the earrings you have chosen to go with them, and you can save the price of an extra safety deposit box.

"Every color of the spectrum, softly muted, is here, in ascending or descending scale, as to hues and shades and tints. If it's azure or lapis Lazuli or rose or emerald or amethyst or topaz or gold or silver you prefer, you mention it. At once you find yourself in the predicament of the fellow who likes pie and is let loose in the cafeteria where the chef has out-done himself this day with apple and peach and cherry and lemon and chocolate and gooseberry and blueberry and raisin and custard and currant and squash and mince. He can't eat them all but he's happier than larks in the pop-corn.

"There are whole trays of each color, quite by itself. And these range in style from what you would wear to your Grand-Aunt Emma's tea for the ladies' knitting group to something dazzling for a night on the town in company with six drunken sailors. You accept a lapful of jewels from the trusting soul who is the proprietor and have yourself a big time. All HE has to do is hope your check won't bounce.

"There is something barbaric in almost every female. She 'hates'

jewelry, maybe, but when she says 'jewelry' she almost never means little things to stick in her ears. Count the number of women you see who are not wearing brooches, bracelets, rings, necklaces or tiaras but who are wearing ear-rings. That's because The Little Woman feels kind of undressed without them. The Village Jeweler is for the likes of her. And it's worth the trip — from ANY distance." — (Advertisement)

## PEBBLE BEACH RACES

(Continued from Page 17)

on the wide lawns in front of Del Monte Lodge Saturday for the 11 A.M. to 5 P.M. Concours d'Elegance.

This million-dollar display of glittering glass, steel, chrome, upholstery and plastics—the best the automobile industry has to offer—will be judged by a large panel of experts, starting at 12:30 P.M. Saturday.

Judges will include Pebble Beach Author Ernest K. Gann. Newsman Lucius Beebe, the sartorial and unconventional publisher of the Virginia City (Nev.) Territorial Enterprise; Pete DePaolo, Reeder Butterfield, Roger Craster of London, George Slater-Booth of Pebble Beach, Denholm McKie and Dr. Norman Jenssen.

The End

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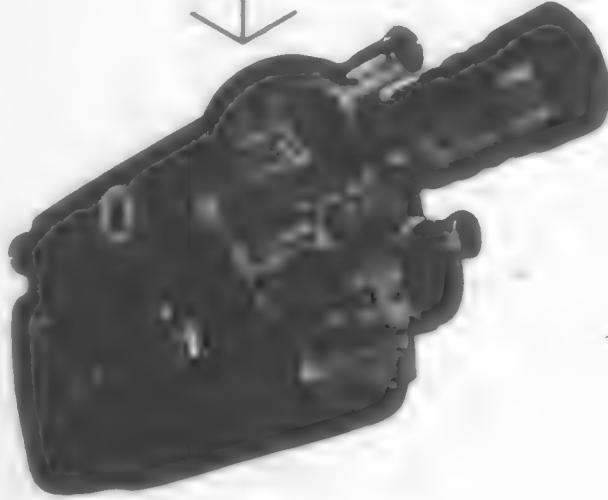
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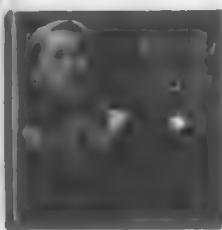


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\*noted Gin and Tonic man

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**SPECTATOR-JOURNAL**  
**BOOK LOOKS -- by John F. Allen**

# Novels Contrast French and American Attitudes Toward Sex and Morals

*Lucy Crown -- Irwin Shaw, The Green Mare -- Marcel Ayme*

It would be difficult to find anywhere a sharper contrast in attitudes toward sensuality and sex, morals and marriage than exists between two splendid new novels that top the pile on my desk this month.

They are, reading from the moral right to the liberal (I almost said licentious, but that's not quite it) left: *LUCY CROWN* (Random House, \$3.95), by Irwin Shaw, and *THE GREEN MARE* (Harper, \$3) by Marcel Ayme. The fact that both are fine novels bespeak both the skill of their authors and the variety of ethnic attitudes toward sexuality. The one concerns an American family, the other a French peasant family, but it would be too pat to say simply that each is typical of its own or that together they mark the difference between America and France. There is, of course, no such animal as a typical American, and one supposes the same to be true of the Frenchman. Yet, leaving aside the widespread myths that all American women are frigid and all Frenchwomen have round heels, I think it safe to

lake from a bout of rheumatic fever, which will always give him an excuse, if not a reason, for guarding his heart against stress. It is to the great credit of Mr. Shaw that the reader sees no more wrong beneath the charming exterior of this family as the book opens than do the members of the family themselves—unless it be the vague and undiagnosed sense of frustration that Lucy feels.

Oliver returns to the city, and Lucy in time is seduced by the young college man hired to watch over Tony. The seduction is right and proper in a way, and the young man is very decent. Speaking between the sheets are his youth and ego and the unconscious rebellion of a "good" woman against her husband's all encompassing rule—which he sees as kindness, instead of the twisted ego it represents. And speaking beneath the enclosed venetian blind is Tony, sent there by a ghastly teen-age trollop.

It would be both unfair and unwise to attempt a description of what follows (I'm no Irwin Shaw). Except to say that Lucy seeks vainly for her place in the sun, not finding it in the arms of scores of other men; that Tony lives filled with hatred of himself and nearly everyone else; that Oliver becomes a sort of caricature, his inner emptiness turned back upon himself—the same sort of inner emptiness that was dissected so magnificently by John O'Hara in his "Ten North Frederick." There are absolutely splendidly done scenes of the three meeting one another at various times during the vacant, decaying years that follow. And there is no happy solution, since any would be phoney and Mr. Shaw does not deal in phoniness. If it sounds dreadful, I suppose it is, yet it has a fascination and such a ring of truth that it becomes a novel you will not want to miss.

And, if antidote you need, I can think of no immediate better place to turn than to the pages of "The Green Mare." Some of you may remember with the same delight I do an earlier novel of M. Ayme, "The Secret Spring," which, strangely enough, was the story of a particularly gory murder in a small town yet remained a witty and altogether sophisticated affair.

His new novel is more so, and without the murder. It concerns a running battle between two families in a French farming community, with few holds barred and the chief weapon sex, at no paces at all. The plot is far too intricate to describe, and I shouldn't want to spoil your fun. The accident of sexual misbehavior is turned here not into a dreary tragedy, but into great good fun which everybody in the book certainly enjoys and in which any sane reader is bound to share. Nowhere is there a single candidate for the psychiatrist's couch. This is, in essence, a completely adult novel.

I must not pass on without giving a great share of credit for the success of "The Green Mare" to Norman Denny, the translator. There is not a rough spot in the book, which one expects of a good translator, but better still and very rare in translators, is Mr. Denny's ability to get across in English the subtleties of M. Ayme frequent hidden and quite improper meanings. Surely this is high art.

For a thorough change of pace, I suggest *THE COLUMBIA* (Rinehart, \$5), by Stewart H. Holbrook,

the latest of the *Rivers of America* Series. This, by the way, was a brilliant conception, to tell the history of America in terms of its rivers. For how better to follow the course of American empire than along its big and little streams, once nearly the only source of commerce and transportation? The one on the great Columbia River is one of the best of the series, and of special interest to any reader who knows and loves the cities and the wilderness areas of the Pacific Northwest. Stewart Holbrook does, and he has lived for thirty years along the banks of the 1,200 miles of river, that must, from crag bound headwater to immense mouth, be one of the finest in the world. Mr. Holbrook tells its story colorfully and well: the early days of the incredible explorers and the Hudson's Bay men (one company factor at a wilderness fort went everywhere—to the amazement of the Indians—accompanied by a Scottish piper, skirling along in kilts); the great days of the river boats and the railroad pioneers; lumber and fishing; and right down to the modern dams. It's a period and a locale worth reliving with an expert.

A *WILLIAM MARCH OMNIBUS* (Rinehart, \$4) quite properly brings back into print the earlier works of the author who is justly famed for "The Bad Seed," that horrifying story which is currently on Broadway and on the road. Contained herein are the complete World War I novel, "Company K," (as meaningful as any war story I know), most of the amusing "Fables," the best of March's short stories, and a rather heavily ironic novelette called "October Island."

The critics were never fond of March, and there is no question that his work at times is rough, windy and ordinary. But when he is good, he is very, very good—and this is the best of him, well worth a first or second glance.



John F. Allen, one of the top writers on the San Francisco Examiner staff, is a former West Coast editor of Time Magazine. He reviews books exclusively for this publication.

say that most of the French take a healthy delight in those pleasures which too many Americans deem dirty. "Most" and "many" you will note I said, not "all."

Irwin Shaw you will remember as the author of another fine novel, "The Young Lions," and of some first rate stories in *The New Yorker*. This newest of his novels, which I would guess will shortly be high on every best seller list, proves once more that Mr. Shaw combines skilled craftsmanship and a vivid sense of story with a real and rare ear for dialogue. How vastly that gift contributes to a good novel, and how its lack can stultify what otherwise might be a good book.

"Lucy Crown" is a horrible story about truly dreadful, immature and shallow people and it is likely that you will put it down without having found a single character you would want as a friend. Yet, unless you favor Lloyd Douglas, Kathleen Norris or the Bobbsy Twins, you're going to have a tough time putting it down, friends or no.

This is the story of the Crown family, each member a perpetual sophomore in the school of life, none strong enough to heal or have healed the spots on his psyche rubbed raw by the others. And all because of a venetian blind on a summer cabin that was not pulled down to the sill.

There is Lucy, the wife and mother, seemingly content with an empty life and a husband who makes all her decisions and plans. And Oliver, her husband, pedantic, sure of himself and immensely shallow, assuming that his is the very best of all families. And Tony, their only child, recovering this summer on the



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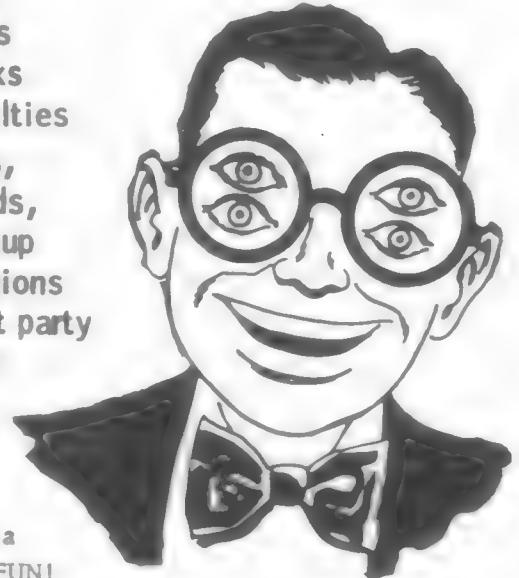
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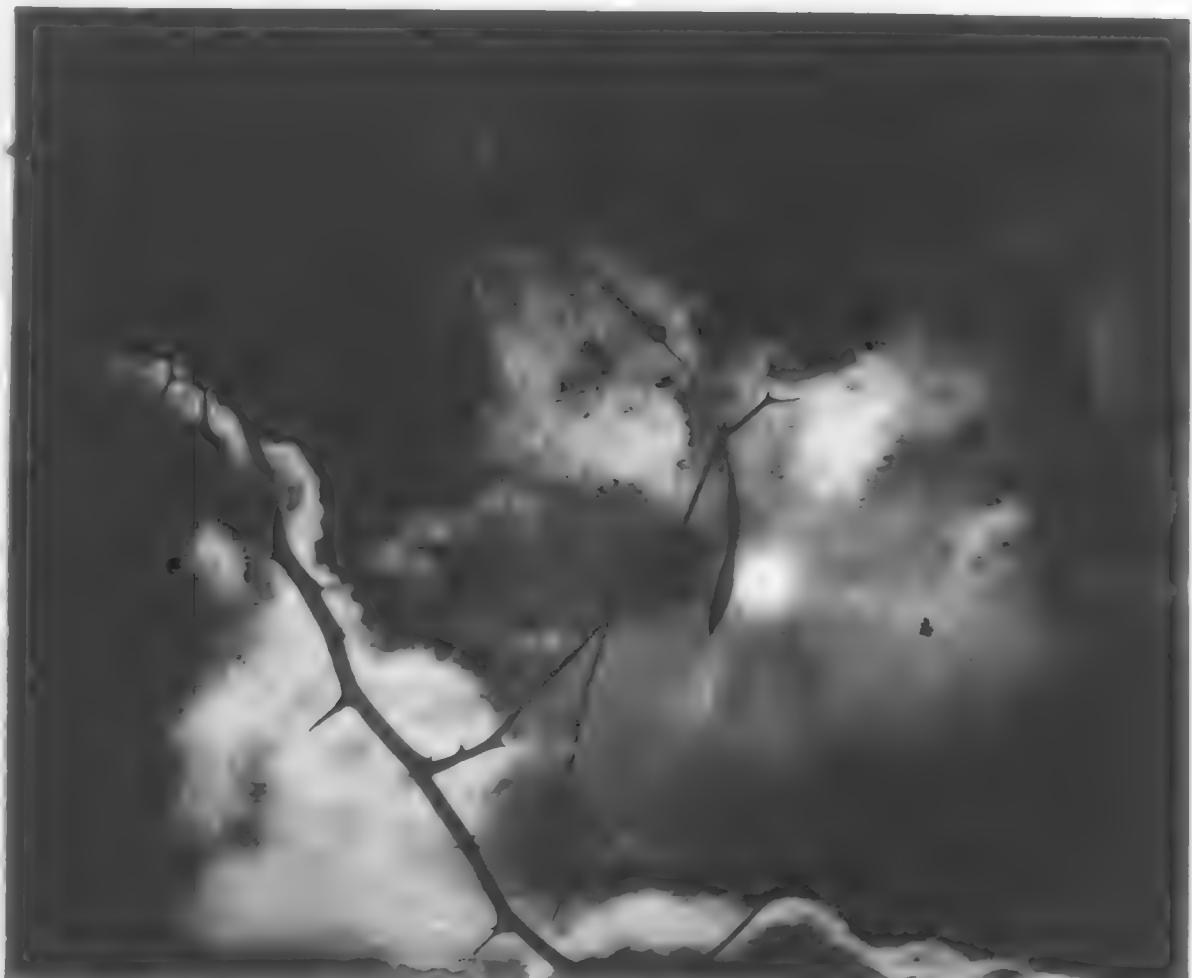
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## The Country of my Mind

Photography -- Wynn Bullock

Poetry -- Eric Barker



In that wide country I have named my own  
Where none may come unless I give the sign,  
The meadow-fences are too high for climbing,  
No crafty trespasser can pick the subtle locks  
Of gates that open at a word from me.

Worn paths lead through the woods; I made them all.  
I could follow blind old blazes on the trees.  
I made those deep love-notches long ago,  
Seeking a path that would lead me to the sea  
By sun and moon on the far shores of the wind.

Beautiful is the solitude never once broken  
By those whose visitations turn the hours.  
I have studied their minds as I study the wind and the tide.  
Given them fair skies to the climate of my thoughts,  
Our words and our silence are fruit of the selfsame tree.

On a farewell morning by the clock of the tide  
It is time to embark again from their port of call.  
And I watch them over the sea line crying with gulls.  
I hold their dwindling sails in my Gulliver eye,  
Homing to their coasts under the creature-changing clouds,  
Their fleecy pilots through the weather of my love.





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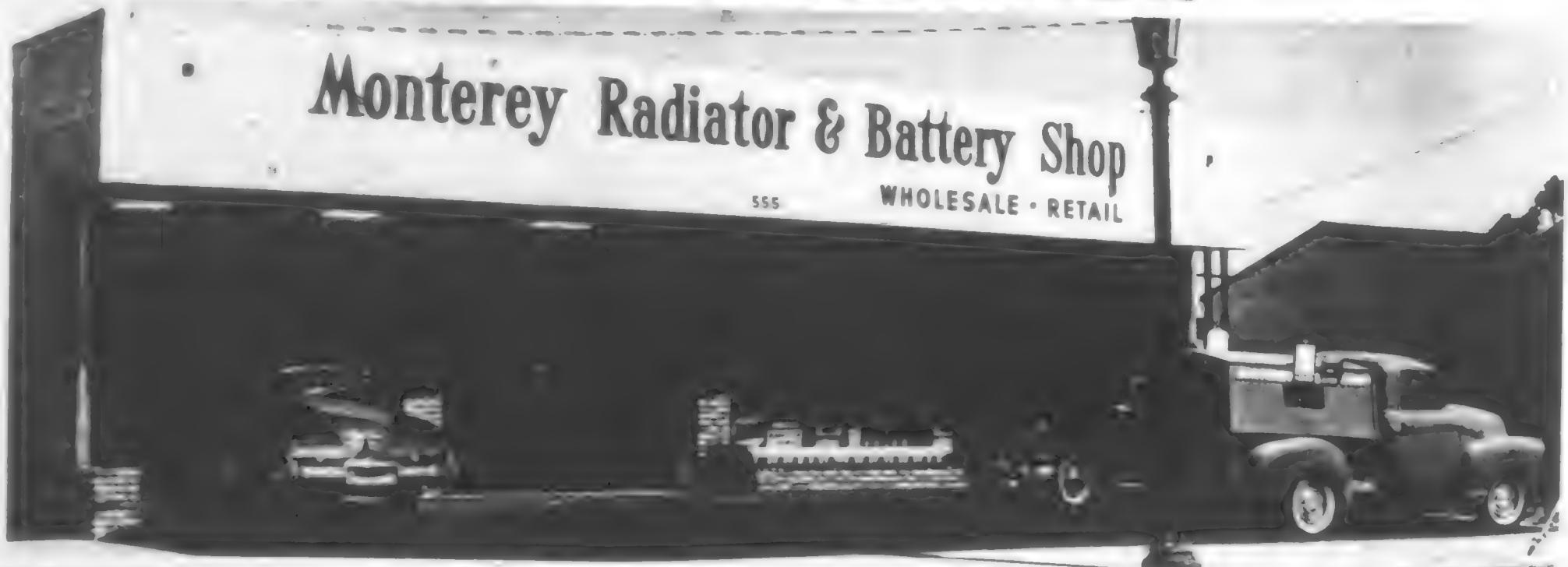
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# ENTERTAINMENT

ACTRESS DORIS DAY snapped while studying lines for the movie "Julie" which was filmed in Carmel this month.

## Wharf Theatre Reopens April 20

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## REVIEW

### Hotel Universe

The Golden Bough Players Circle has again acquitted itself with honors by tackling the difficult and not necessarily universally popular "Hotel Universe."

Despite the drawbacks of the Philip Barry special—it has always needed the hand of a good rewrite man—the Circle's actors under the able direction of Charles Thomas have put on a plus performance.

They capture the hypnotic death-trance mood of the play; keep the audience searching with them.

This is quite an achievement in that the whole affair is wrapped up in one long, long act of mostly conversation.

It would seem to us that Director Thomas and Supervising Director Ted Kuster might consider the possibility of some judicious cutting in the first half hour; also breaking the play into two acts. Those seats are hard.

The play assembles a bunch of frustrated people. It opens with a suicide and from there on out Barry is trying to prove just why the rest shouldn't follow.

The play has been analyzed and reanalyzed by critics and psychiatrists galore. We are not going into this facet other than to point out that despite Barry's weak, illogical resolution, the play has the ability to intrigue.

It also furnishes a vehicle for a lot of difficult dramatic acting, which is well carried off here.

Standouts are Walter Williams, as Pat Farley; Anne Fry, as the young actress Lily Malone; Gertrude Chappell, as the hostess; David Eldridge, as Stephen Field.

It's nice to see a theater risk a play that may not be sure-fire formula for the ticket office.

—T.H.

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The Wharf Theater will move back on the Peninsula theatrical stage with "Caesar and Cleopatra" April 20.

The theater has been closed for the past four months for major remodeling of its building on the Monterey wharf.

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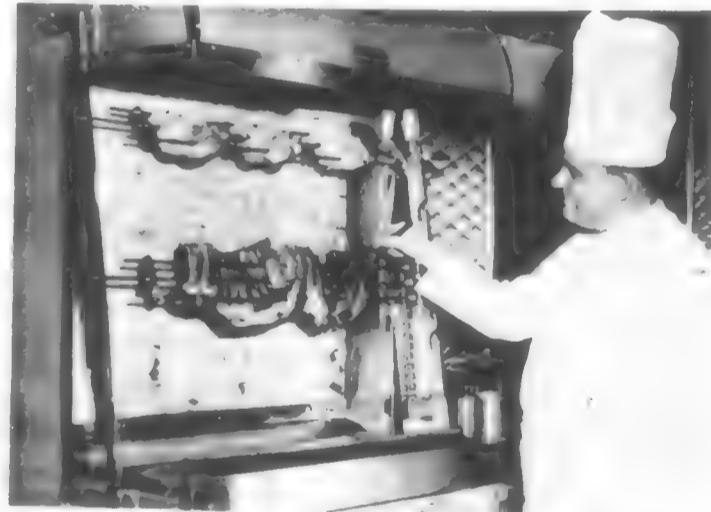
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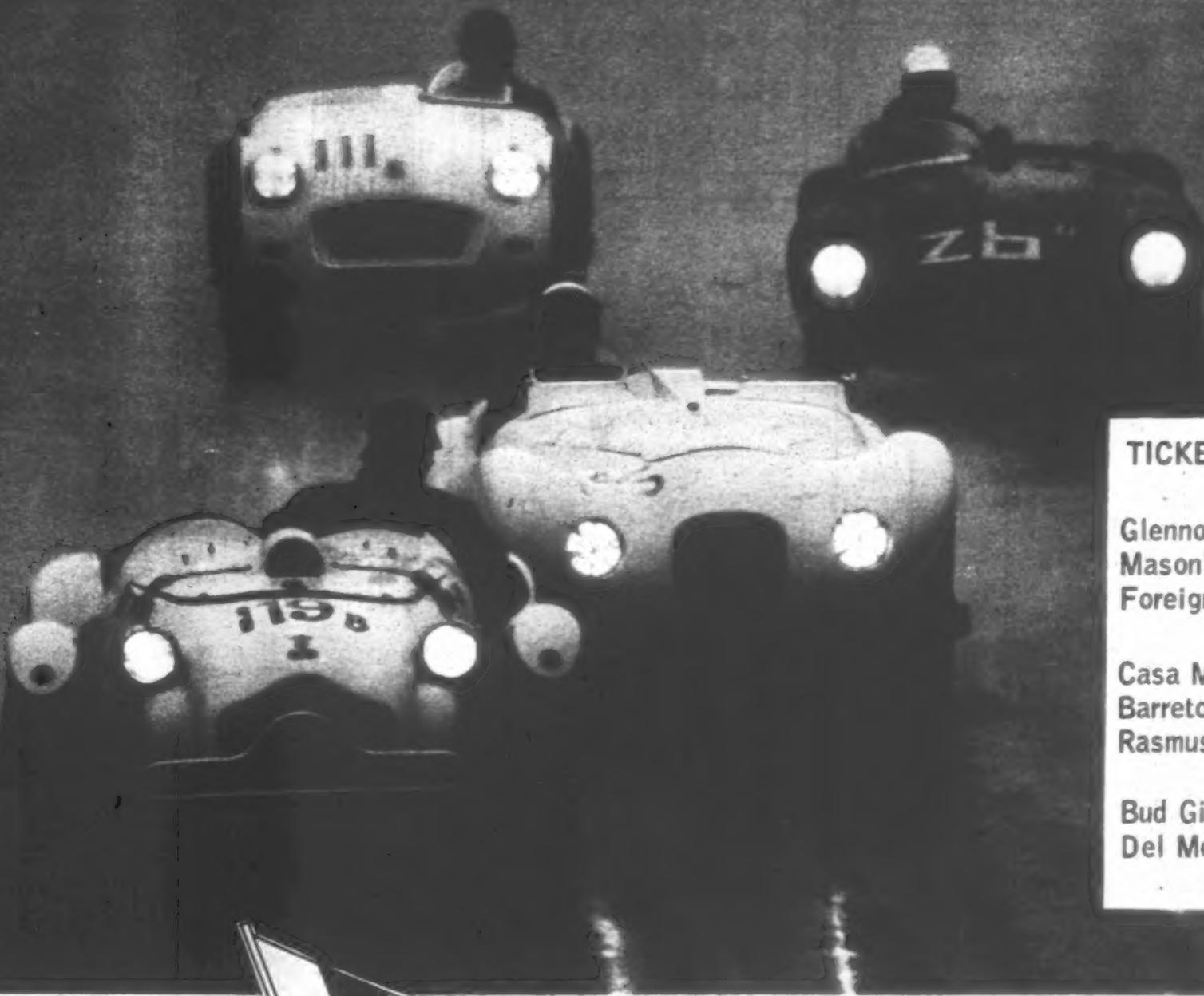
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#### Does CANCER give early warning signals?

Often it does . . . and much of the progress against cancer is due to the fact that more and more people are aware of signs that may indicate cancer . . . and report them to their doctors promptly. These symptoms, *in the great majority of cases*, indicate some condition other than cancer. For your protection, know cancer's warning signals listed below.

#### Why is early diagnosis so important?

Because it increases the chances of cure. At least 50 percent of all cancers develop in parts of the body which the doctor can easily examine. This is why periodic examinations should not be neglected, especially by women over age 35 and men over age 40. The American Cancer Society estimates that 80,000 lives now lost yearly could be saved through earlier diagnosis and maximum use of present knowledge.

#### Are we gaining in the fight on CANCER?

"There has been progress—fine progress—against cancer." This heartening statement has been made by the American Cancer Society. For one thing, cancer death rates for women between 25 and 75 years of age have declined more than 10 percent since 1944. This means that 10,000 more women are now saved annually than would have been saved in 1944.

#### Are there any new "sure cures" for CANCER?

Not by any means! The only treatments by which cancer can now be controlled or cured are surgery, X-ray and other forms of radiation. Other methods of treatment . . . especially those claimed to be "sure cures" . . . should be avoided. Fortunately, the three accepted ways of attacking cancer are undergoing steady improvement . . . and ever-widening research on cancer holds promise for tomorrow's progress against this disease.

#### Cancer's Seven Warning Signals

1. Any sore that does not heal.
2. A lump or thickening in the breast or elsewhere.
3. Unusual bleeding or discharge.
4. Any change in a wart or mole.
5. Persistent indigestion or difficulty in swallowing.
6. Persistent hoarseness or cough.
7. Any change in normal bowel habits.

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